

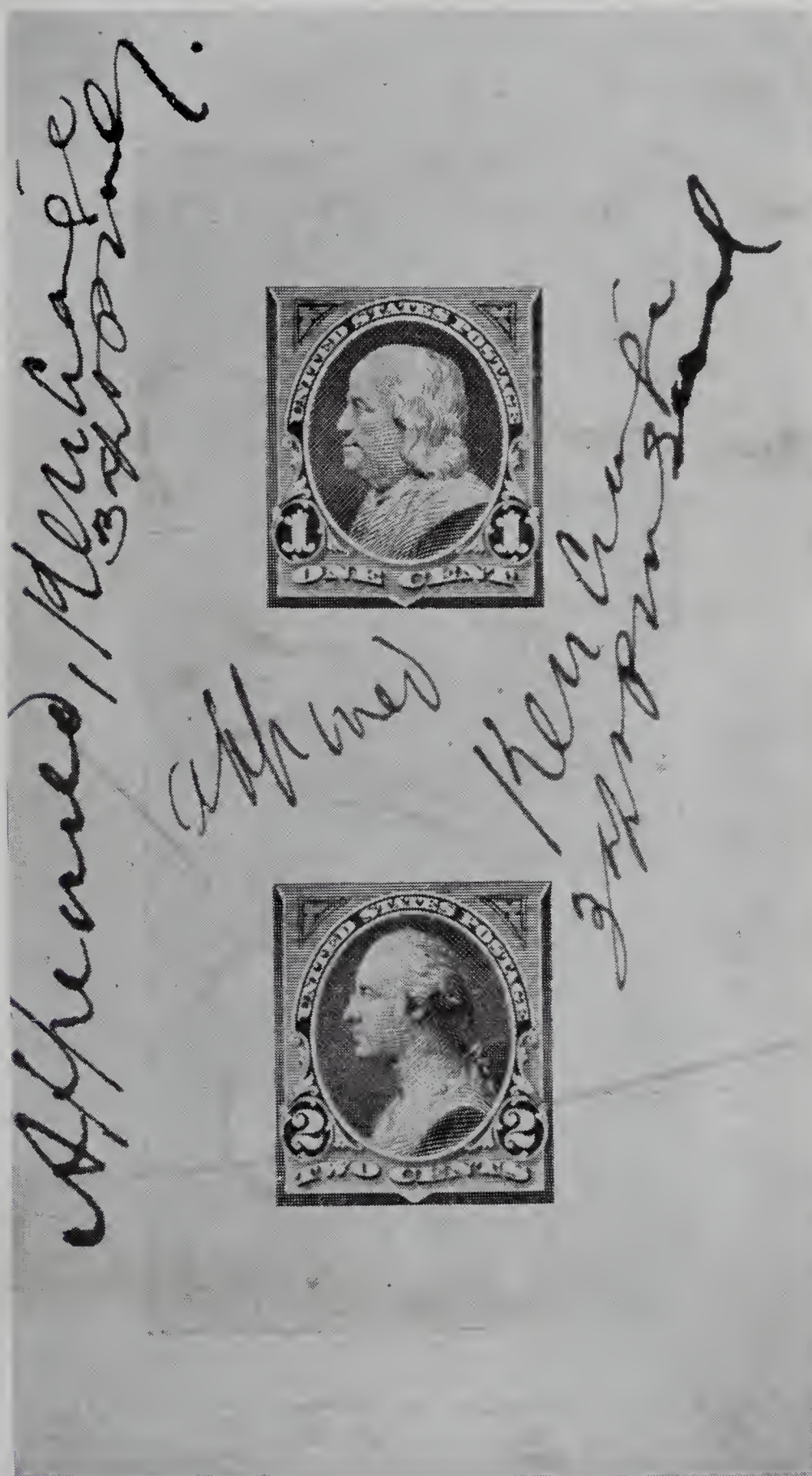
April 1956

Vol. 13 No. 2

Whole No. 50

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Approved Large Die Essay, Printed in Bank Note Green, of 1c and 2c
Values of 1894 Series, with Triangles Hand Drawn in Green. (See p. 67.)

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

Vol. 13, No. 2

April, 1956

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1894-1898 Essays and Proofs Bureau of Engraving & Printing

By Thomas F. Morris

This paper deals with the subject of essays and proofs of the 1894 issue of U. S. postage, the first issue by the Bureau of Engraving & Printing; the historical details of the production of the stamps may be set forth later. There is likely to be repetitious matter of certain data bearing upon the subject, due to its importance and for the sake of completeness.

The Bureau was well prepared for the work attending such an issue. Certain newly employed engraving personnel, among whom were G. F. C. Smillie, James Kennedy, and the Chief of the Engraving Division, Thomas F. Morris, were all brought from the New York bank note companies. They were experienced and well trained in bank note work and particularly in stamp production. The Treasury Department had every confidence in their ability to carry through the work expeditiously and successfully.

Some weeks prior to July 1, 1894, the Government requested that all supplies of printed stamps, as well as all dies, rolls and working plates of U. S. postage, the past and the current series (1890) in custody of the American Bank Note Company, be turned over to it. The transfer was made from New York City, the equipment being transported as free mail matter. The only expense involved was a \$50 cartage charge from the railroad station in Washington to the Bureau of Engraving and Printing.

By the above date all of the material in the Bank Note Company's custody had been turned over to the Bureau, following which an uninterrupted flow of stamps of the 1890 series was turned out by them with no serious holdup as a result of such changeover. Over \$40,000 was expended for new machinery, such as printing presses, gumming and perforating machines, etc., and a large number of new steel plates were purchased to start operations for printing both series of stamps.

The Bureau had insufficient time to complete new designs and dies for stamps under its contract with the Post Office Department. It was determined therefore to use the American Co.'s 1890 dies except that they should be distinguished from the current 1890 issue. To this extent triangles were added in the upper right and left corners of each stamp, and parts of the portrait vignettes, frame and lettering were re-engraved.

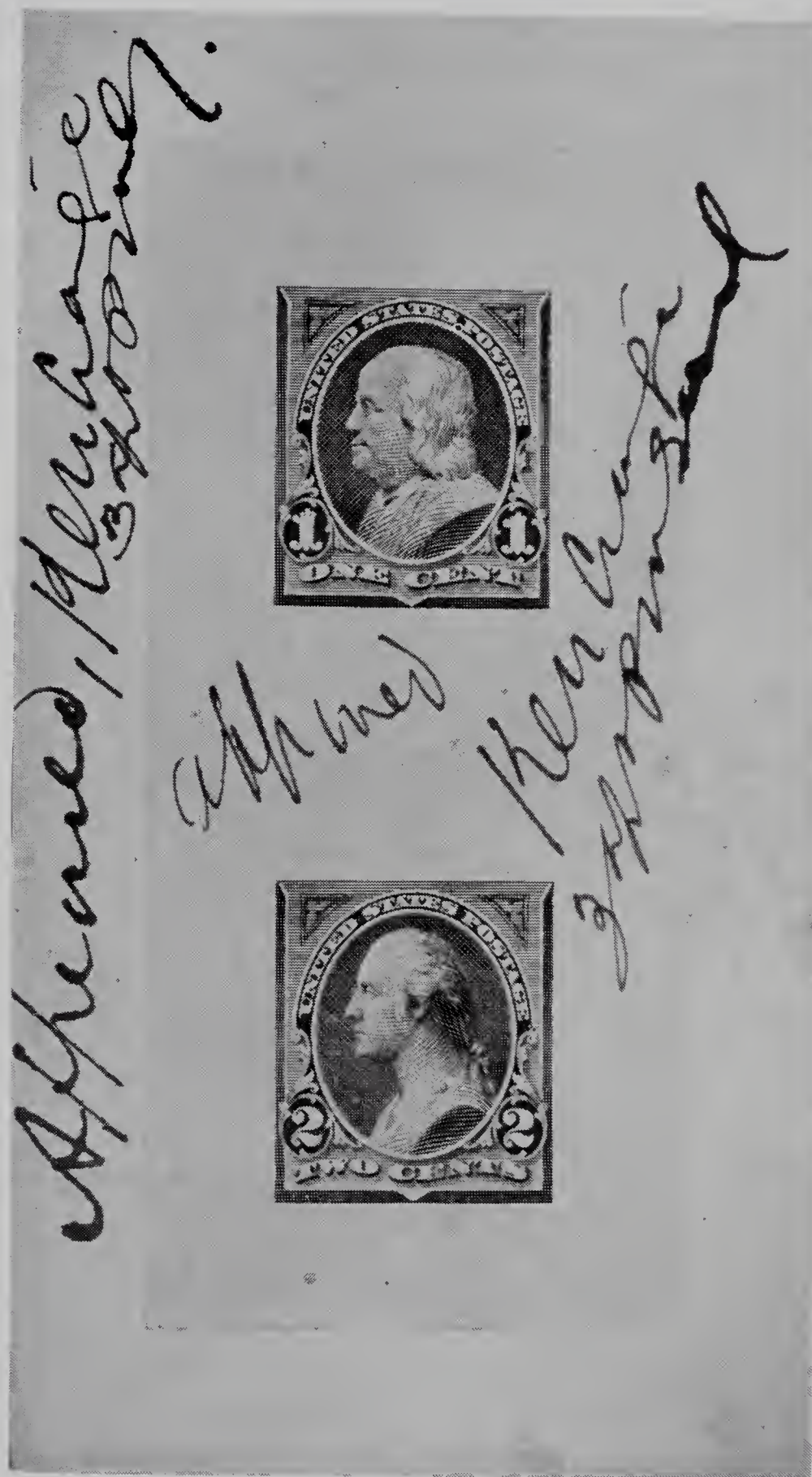
The Post Office Department thought it desirable to cease the issuance of the 30c and 90c stamps and to make four new values. The 30c value was changed to 50c; the 90c to \$1. The \$2 and \$5 values were added to the series.

Upon receiving the dies from the old contractor, the Bureau made experimental lay-down transfer dies from the old 1890 American Bank Note Co. dies for the 1c and 2c, and after the triangles were added to all values up to 15c, some parts of the portrait vignettes as well as some of the frame and lettering were re-engraved in order to give more "color" to the stamps of the new series.

The following data, bearing upon the essays and proofs in known collections, will give a fairly comprehensive picture of the development of the initial Bureau product from the time the American dies were used experimentally to subsequent completion of the dies from which the plates were made. Later, entirely new dies were engraved for the 2c Washington, \$2 Madison and \$5 Marshall stamps, and as far as is known these portraits were the only ones the Bureau engravers completely engraved for the 1894 issue. The new die, Bureau No. 81, for the 2c Washington head, and the frame Type III to which it was transferred (252E-B),⁽¹⁾ dated October 9, 1895, was discarded and never used in

(1) For purposes of identification, essay numbers taken from the book "Essays for U. S. Adhesive Postage Stamps" by Clarence W. Brazer will be used, but all of the essays herein described may not be included in his work, and in such cases identification numbers will be lacking.

connection with the issue. The different stages of the work as it progressed for Type I, Type II, Type III and Type IV of the 2c value, as well as the high values of this series, will be exhibited in the reproductions presented herewith.



Courtesy of C. W. Brazer

247E-AA and 248E-AA (Green)

Hand Drawn Triangles Approved.

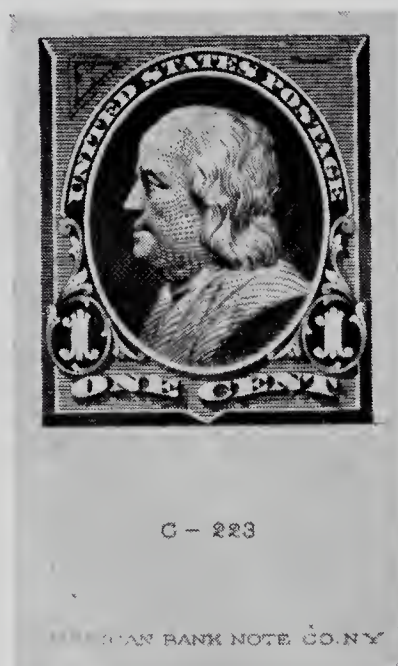
The initial work of the designer in placing the triangles in the upper right and left sides of the stamp on the die impression from the A. B. N. Co. 1c and 2c values was sketched first in pencil. This was followed by triangles hand drawn in green ink on another large die impression of the two stamps printed in bank note green. The latter was then submitted to the P. O. Department and approved.

Engravers

Undoubtedly there were others who assisted in carrying through the re-engraving of the portraits, lettering, numerals and frame work of the dies of the different denominations. The record, however, shows only the following engravers having played their respective parts in the work: G. F. C. Smillie and William G. Phillips—portraits; James Kennedy and Lyman F. Ellis—frame and lettering.

One Cent

One of the first steps undertaken by the Bureau in the development of the triangle designs (247E-A) was the making of an experimental laydown of the 1890 1 cent die (A. B. N. Co. C-223), size of die 61 x 62 mm, size of design 18.5 x 22 mm. Printed in black on India paper die sunk on card, this impression shows possibly the initial pencil sketch of creating the triangle. A triangle 3.5 mm high is drawn in pencil in the upper left corner of the design, and in the opposite corner a horizontal line in ink. However, an experimental proof printed in blue marked "No. 1", from a laydown die (247E-Ba) found in the files of the Chief of the Division, shows this triangle engraved in the upper right corner of the impression with the added remark, "From die before being worked over."



247E-A



247E-Ba

This impression is printed in ultramarine on yellowish semi-glazed paper. Another print in blue marked "IX" exists on similar semiglazed white wove paper on which the proportions of inks used is written in pencil, "3 Ult.-blue—1 Chinese-blue—2 White." This triangle was cut (not etched) in the soft die and is of a smaller size, touching upon only 15 horizontal lines in the corner of the design. This essay impression shows an 1890 1c

design 4 mm to the left. Undoubtedly the two laydowns were made for the purpose of properly gauging the size of the triangle for the issue.

An experimental laydown die was made with four individual die transfers of the 1890 series transferred to the one laydown die—two of the 1c and two of the 2c. Printed on cardboard. These proofs show the two 2c designs 18 mm below and spaced 5 mm apart, lightly printed in ultramarine, and in some cases albino. The design of the 2c in the lower right shows the same treatment accorded it, except that the same size triangles as the 1c were cut into both corners of the 2c die. Dr. Brazer in his "Essays for U. S. Adhesive Postage Stamps" states he has seen similar cardboard die proofs of these designs (247E-Ba) giving the proportional parts of color mixture noted thereon, as follows:

(1) "1 Antwerp blue, 1 Ultramarine"

(2) "2 little lighter"

(3) "1 Antwerp blue, 4 Ultramarine"

[All the other copies seen have the cardboard cracked horizontally in an effort to destroy.]

(4) "1x3 ultramarine blue"

(5) "1 Chinese blue, 2 white"

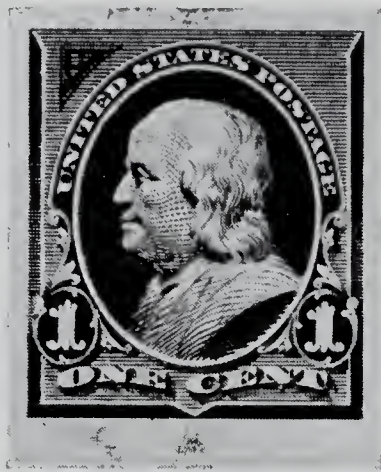
(6) "No. 6—With little Antwerp blue"

Another laydown die larger than 62 x 9.5 mm was made with an 1890 1c design 19 mm above an 1890 2c design and printed in dull violet with pencil notation "Ultramarine Blue-Carmine with White" (marked "No. 4" on back). A proof from the top 1c also exists in dusky g-b-green (bank note green). This experimental laydown die was probably then engraved with a triangle only 15 lines high in the upper righthand corner only, and an essay (247E-Bb) of the 1c design exists printed in very dusky green on India paper on card 50 x 52 mm.

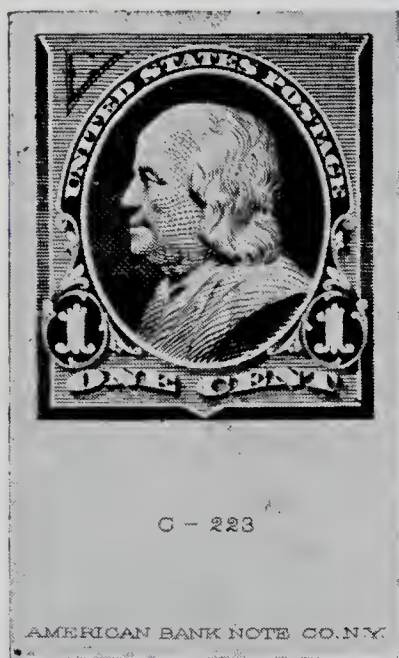
Dr. Brazer likewise reports that his later study shows that the A. B. N. Co. die C-223 was annealed and re-engraved with the left triangle 18 lines high in the upper left corner only. On essay 247E-C the inner lines and dots are drawn in black ink, twice the thickness of the heavy inner line of that adopted, printed in dusky g-blue-green. This die, A. B. N. Co. C-223, was then re-engraved as in 247E-D, which shows only the left corner triangle with the inner line a bit thicker than the outer line, also printed in dusky g-blue-green on India paper die sunk on card, and then as in 247E-E, which shows the same triangle 18 lines high with the inner line the same thickness as adopted, also printed in dusky g-blue-green on India, die sunk on card.

To give the stamp additional "color" the frame work and parts of the portrait were re-engraved. A large die proof exists autographed by James Kennedy who re-engraved the frame, and by G. F. C. Smillie who "worked over" the vignette.

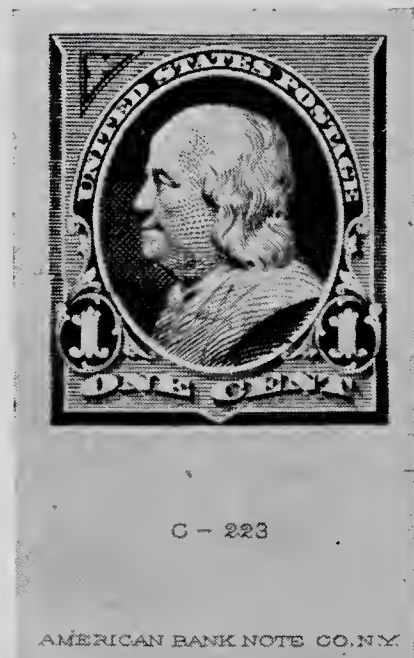
Practically every engraved line in the Franklin head was cut deeper in the re-engraved die. The highlights in the hair, nose, mouth and chin of the 1890 head were almost eliminated, and the darker lines and shadows were to the same degree darkened. The collar and arm were also retouched and the background cut slightly deeper, especially where it touches upon the portrait, so that the 1894 portrait does not have the same cameo effect as the original 1890 die. This is also true with the horizontal lines in the frame and the shadows surrounding the ovals containing the numerals, and the leaves connecting the oval with the elliptical blank space surrounding the vignette. The leaves are more cleanly cut and some additional vertical lines have been added, forming the shadow of the leaves and below the lettering ONE CENT. All the shadows below the oval portrait have been cut deeper and given more length. A definite line forming the inside of the elliptical circle of the portrait has been added. Recutting the lettering of the new stamp gave it a much clearer appearance and it can be said that, by virtue of this work, the general appearance of the stamp was greatly improved.



247E-C



247E-D



247E-E

Dr. Brazer reports that during this re-engraving some die essay impressions were taken before completion. Essay 247E-F⁽¹⁾ (the A. B. N. Co. die C-223) with both triangles engraved is unfinished at throat collar, scroll under U, horizontal lines on frame, oval line of vignette, etc., and the background of the vignette is not re-etched. Prints exist in ultramarine and blue, the latter with pencil notation "Cobalt 2—Indigo 4".

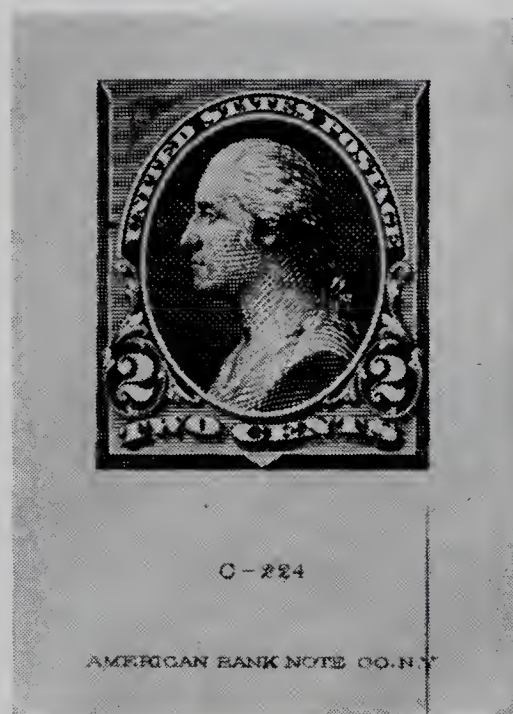
Large die proofs from this A. B. N. Co. die C-223, with engraving completed, which was recorded as Bureau die No. 34, are found to exist printed in black, blue, ultramarine, inscribed "O. K." to harden, T. F. M.", and dusky blue-green, inscribed "Last proof before hardening."

Large Die Proofs Distributed

It is said that 40 sets of postage large die proofs in normal colors were distributed in brown cloth-covered boxes, which also contained large die proofs of the Special Delivery, Postage Due set and the Newspaper set. About ten additional die proofs exist of slightly varying shades of each value—1c, 2c, Type I, 3c Type II, 4c, 5c and 6c. In making these proofs the A. B. N. Co. imprint was not inked. It is probable that they were trial shades for selection of color. Small die proofs printed in 1894 in regular colors are not too common. There were 83 sets printed with aniline inks on white wove paper in 1903 and 4 sets printed on soft wove cream paper in 1915 that have become available to philatelists. Plate proofs printed on card are scarce; the largest block known being a block of 40 printed from plate No. 2 in ultramarine with the Bureau imprint. It is said that only one sheet of 400 printed in normal blue on card became available.

Two Cents—Type I—A.B.N. Co. Die No. C-224

There were many more (at least four) laydown dies made of the 2c value from the 1890 American Bank Note Co. die than of any other of this series, due principally to Types I, II, and III, and to the new die vignette 252E-B of the Washington head used for a Type III, and later discarded.



250E-A

Probably the First Idea for Triangles.

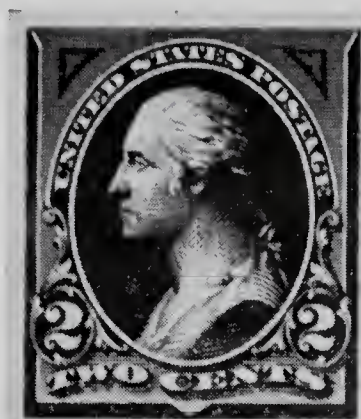
Dr. Brazer reports⁽¹⁾ Essay 250E-A, an 1890 American Bank Note Co. large die (A. B. N. Co. die C-224, 61 x 62.5 mm) 2c black design with a triangle sketched in pencil in the upper left corner, and a faint triangle on the right side, 2.5 mm. high, printed on India paper die sunk on card.

As previously pointed out, transfers were made from the A. B. N. Co. 1890 2c die C-224 to a large die embracing the 1c laydown die and the 2c 1890 laydowns, so as to experiment with the size of triangle suitable for the design. The space separating the two 2c laydowns was but 5.5 mm, the right stamp being used for placing the triangle in both corners. This triangle was indeed small, touching only 14 lines of background. Several proofs were pulled of this laydown die principally for the purpose of judging colors, each one having color specifications used in its printing. These were in each case printed on card, some with the proportional parts of color mixture shown thereon:

- "1 R & D Lake, 1½ P. White"
- "2 White, 4 Ger. Lake No. 1, ½ R + D Lake"
- "M 3-1 White, 7 Ger. Lake, ¼ Car. Lake"
- "Opal Red"
- "Opal Orange"
- "Opal Maroon"

This size triangle was not suitable to the whole of the design. They then annealed the A. B. N. Co. die C-224 and re-engraved it with a larger triangle, resulting in the Type I (No. 250) finally adopted, measuring 18 lines high. A die proof printed in carmine on India exists with ink notation by T. F. Morris, Sr., "No. 1—A. B. N. Co. Die worked over and ornaments [triangles] put in." The proofs of this design are finished ones, with portraits and frame re-engraved, printed on India, die sunk on card, with the A. B. N. Co. die C-224 and imprint; size of die 61 x 62 mm.

Trial color proofs of this Type I large die, each showing the A. B. N. Co. imprint and die number, exist as follows:



250E-B

"June 1, Dusky Rose 8E"

"June 2, Rose Lake B"

"June 2, Orange C"

"June 2, Rose Pink D"

Medium deep red

Deep red

Dusky red

Dim red

Deep o-orange-red

Dusky g-blue-green

Having experimented with so many colors it is quite possible the Bureau officials had in mind changing the carmine then in use to a color of more brilliance, but carmine was finally adopted for the new series.

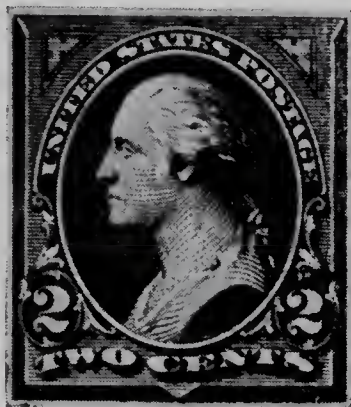
Dr. Brazer had, from heirs of G. F. C. Smillie, a full sheet of 400 1890 2c card proofs that was, upon request for a sample of color, sent by the A. B. N. Co. to the Bureau; the color is a clear, or vivid, carmine (1 i/o) not seen on any plate proofs printed by the Bureau.

There are known to exist, from one full sheet of 400 2c pink (248P, not 250P), a block of 70 of Type I plate proofs printed on card with Bureau Imprint Plate No. 10; also blocks of four and blocks of six on yellowish semi-ivory paper (plate proofs) dated "Nov. 24" and "Nov. 30," respectively, but few plate proofs exist except the pink in singles and blocks of four.

The noticeable differences in the two 1890 and 1894 re-engraved Washington heads are found in the forehead, the highlights of the hair, the curl in front of the ear, dots about the lower lip, the shadow of the nostril adjoining the cheek, the cheek itself, the lines in the collar just to the left of the lower part of the hair braid, and the forepart of the toga—many of the dots being eliminated. These parts all appear lighter, giving the head more or less a cameo effect. Crosshatching of the medallion has less color than in the 1890 stamp. It is possible that the instructions to the transferer were to make a lighter laydown, or else the engraver, in trying for a cameo effect, burnished the heavier cut lines to create what was later desired in Type II and Type III to give a decided silhouette effect to the head. The shading about the ovals and leaves and under the oval of the vignette are about similar, whereas the shading under the TWO CENTS is much heavier and more finished.

Type II—Bureau Die 79

A light laydown die was made from the transfer roll of the A. B. N. Co. die C-224 Type I, and the horizontal lines in the triangles burnished out to effect Type II. There exist progressive essays 251E-Aa and b, impressions showing the progress of the work of the Washington Head by G. F. C. Smillie, each one adding a bit more detail in the hair, the eye, and other parts of the portrait, until the completed engraving (large die impres-



251E-Ab

sion) carrying the note "O. K. Jan. 8, 1895." The record indicates a little over 30 days were taken from the date of transfer to the finished die. Of the three types, the Type II die, both vignette and frame, was not cut as deeply as the other two types, the thought being to give the portrait a certain prominence, with a silhouette effect against a background of color, and to this extent it was successful.

Type III—Bureau Die 82-15 Subject Plate

Hugh M. Southgate, after having made a study of all dies and rolls of this issue and investigating the records of the Department, states "There is a third Type III die [plate] No. 82 Hardened 10/20/95 made from die No. 79 by roll 123, 10/29/95 (see previous die Type II). This was a 15 subject plate laydown and apparently the first attempt by the Bureau at the multiple entry. One roll No. 126, 11/21/95, was made from this laydown, but apparently no larger plates. It seems reasonable to assume that if a surface as large as one of the old type dollar bills could be transferred to a roll then it should be possible to similarly transfer an equal area with a number of small subjects to a plate, but that does not seem to be true. On this impression written in ink is Mr. Morris' "O.K. Certify to Harden Nov. 20, 1895." Size of plate laydown 110 x 160 mm; size of design 62 x 120 mm. The reason for not accomplishing the purpose was that in the transferring to the plate the metal crept unequally, leaving an uneven line at the bottom of the fifth row of stamps which would not fit the regular perforating machine. Multiple subject dies and rolls were abandoned altogether and not taken up again by the Bureau until about 1918.

Type III—Die 83

In December 1894 a transfer roll was taken up from hardened (old) No. 2 (B. E. & P. 79) and then laid down to a die 81 x 57 mm for developing Type III. A very light transfer was made and the horizontal lines within the Triangle No. 1 were burnished out on the soft die. The Chief of the Department indicated on this die proof in pencil certain parts of the die to be re-engraved, such as the eye, the nose and parts of the background in the space between the neck and chin and the elliptical border line of the vignette, as well as the spaces between the words "United States Postage".

It is known that Type III was a transfer laydown from Type II (die 79), as many of the distinguishing marks on proof of die 79 show up on die 83 proof, such as the dot (partly burnished out) in the letter "s" of the word "CENTS", and also the dot $2\frac{1}{2}$ mm. below the stamp directly under the letter "o" in the word "two". At least three proofs show these characteristics, whereas on the fourth they are entirely eliminated. The Washington head in Type III of the early essays 252E-A is almost identical with the engraved lines of Type II. The transfer was made to a die, size 81 x 57 mm, and an impression from it has the following manuscript legend, "Proof from Transfer die *to be* worked up by Mr. Kennedy, May 21/95." This impression has the Triangle Type III,

and it seems reasonable to assume that the original transfer was made from Type II, and that the horizontal lines between the heavier and lighter lines of the triangle were burnished out and the balance of the work, such as strengthening the portrait and background about portrait, frame and lettering in order to give the stamp more color, was carried out by the respective engravers.

This type being a laydown from Type II, many characteristics of both Types I and II are evident. There are more lines in the front part of the hair than in Type II and the lines on nose, temple, cheek, chin and neck are heavier. Dots on the ear are stronger. The lip is straighter than in Type II and the nostril is lengthened, and there appears a high light under it. The toga shows that some additional light lines have been added. The background of the portrait has been strengthened, particularly on the top and the left side of the head and on the lower right side of the medallion. The outer line of the right scroll and the outer line of the left scroll are definitely darker and the inner line around the medallion has been strengthened.

Dr. Brazer⁽¹⁾ reports these dies as follows:

Size of adopted die 59.5 x 71 mm.

252E-A. a. Incomplete engraving. Top of head without silhouette, shadow over eye, etc., unfinished.
Medium deep red.

b. Incomplete engraving. Shadow over eye, unfinished, etc.
dusky g-blue green
dark medium violet-red-red.

(To be continued.)

Essays of the Danish 2 Rigsbank-Skilling, 1851-1852

The Postal Museum of Denmark owns five pencil sketches of suggested designs for a 2 Skilling stamp of the 1851-52 series. These are illustrated in "The Postage Stamps of Denmark 1851-1951," by J. Schmidt-Andersen. The essays were undoubtedly executed by M. W. Ferslew, probably in 1850 or possibly in 1851, according to the report. From these sketches the adopted 2 R. B. S. design must certainly have evolved.

The Museum also owns a brass plate measuring 65 x 42 mm in which Ferslew began, but did not complete, the engraving of a die for a 2 Rigsbank-Skilling stamp. This is said to date from 1851. The illustration of this also appears in the book and is taken from the original brass plate. Impressions of the unfinished design, cut to stamp size, were used as illustrations in O. Koefoed's book, "Danske Postfrimerker 1851-1901."

E. P. S. Members Become Fellows of R. P. S.

Of the four philatelists from the United States who have achieved the honor of Fellow of the Royal Philatelic Society of London, three are ESSAY-PROOF members. They are Richard Canman, E. P. S. 698, of Chicago, Dr. H. C. Pollack, E. P. S. 610, also of Chicago and George T. Turner, E. P. S. 49C, of New York. No doubt Mr. Canman reached the distinction because of his research on the issues of China, Dr. Pollack for his work on the use of X-ray in the study of stamps, and Mr. Turner for his philatelic bibliographical work.

The only Canadian who became a new Fellow is Capt. B. C. Binks, E. P. S. 721, of Vancouver, British Columbia. Capt. Binks is a past president of the British North American Philatelic Society. He specializes in the 1868-1870 Canadian issues.

Bank Notes in Stamp Auctions

By Julian Blanchard, Ph.D.

The collecting of paper money is generally regarded as a subsidiary division of numismatics, and auction sales of paper money have nearly always been conducted by the coin dealers, along with coins, medals, tokens, etc. However, in recent years, as stamp collectors have become more conscious of the philatelic character of certain bank notes, specimens of the latter have been appearing from time to time in stamp auctions. In such cases two principal difficulties have been encountered—describing and pricing (or estimating). These difficulties arise, of course, from a lack of anything like a catalog corresponding to the customary stamp catalogs. For this reason bidders are usually very much in the dark as to what they are bidding on, or what it is worth. It has been observed that bank notes of the kind we are speaking of have sometimes sold at unreasonably high prices and sometimes at unreasonably low prices, because of ignorance and inexperience.

Two Markets for Bank Notes

With regard to the value of bank notes (and we have in mind here primarily the obsolete notes of our pre-Civil War era), at the present time there are in reality two distinct and different markets, the numismatic market and the philatelic market. In the former, a note may be sought after because it is needed to fill out a series, or because of unusual historical interest it is known to possess, or merely because of exceptional rarity, and the average price it commands may be one thing. In the philatelic market, what that same note will bring may be an entirely different thing. In this market a note may be eagerly desired for its tie-in with stamps, and competing stamp collectors may be willing to pay what may seem a ridiculous price in the minds of numismatists. Thus for a time we may have a great disparity of valuations for the same note. As knowledge spreads, however, the gap will be sure to narrow.

The Need for a Catalog

The collecting of obsolete bank notes has suffered from the lack of a catalog. Even without an attempt at pricing, a mere descriptive list of the notes known to have been issued, provided the descriptions were really informative, would be a great help to all. For a long time we have had priced catalogs of Confederate and U. S. notes, though the descriptions have been rather inadequate in some respects, and more recently there has appeared a priced and *illustrated* catalog of U. S. notes, which has been the means of giving a tremendous boost to this class of paper money. While the preparation and publication of a catalog of all the known varieties of obsolete bank notes would be a formidable and expensive undertaking (particularly from the standpoint of illustrations, the notes being so much larger than stamps), it does seem reasonable to assume that some day we may expect a limited catalog, one that will include primarily those that have some philatelic significance. This would certainly benefit stamp collectors. Even without suitable catalogs, or no catalog at all, there has been a considerable resurgence of interest in all kinds of paper money in the past few years. We all know what a catalog will do for any type of collecting.

Some may raise the question as to why paper money of any kind should be of interest to a collector of essays and proofs of stamps. While some very strict essay-proof collectors might choose to exclude them altogether, especially as few essays or proofs of notes are available, there is a growing body of specialists who would appreciate a fine bank note that showed the beginnings of some stamp. Since the *ESSAY-PROOF JOURNAL* is professedly "devoted to the historical background of stamps and paper money," it would not

seem amiss to include articles related to this subject, and its editors have indeed welcomed such contributions.

Auction Sale of 1847 Notes

It has been suggested by some of our members that it would be of service to those interested in "philatelic" bank notes to make occasional reports of auction sales of such notes in our JOURNAL. The response to that suggestion is what has given rise to the foregoing remarks, and to the listing found below.

Recently there was a sale of a specialized collection of U. S. 1847 stamps that contained a selection of bank notes and some other collateral material relating to this issue. This collection was formed by A. E. Guenther, of Pittsburgh, Pa., a charter member of the ESSAY-PROOF Society. It was sold by our dealer-member, John A. Fox, on Feb. 29, 1956. The first 23 lots of the sale comprised this material. In the tabulation that follows, the auction catalog descriptions have been modified somewhat, in the interest of clarity, although the condition ratings have been retained.

The first group of four lots had the heading, "Signatures of Rawdon, Wright, Hatch & Edson, Printers of First U. S. Postage Stamps." The succeeding group of 19 lots was headed "Bank Bills Having Vignettes Used on 1847 Issue and Some Similar to but not Identical." Those "similar to but not identical" will be so noted.

John A. Fox, New York Sale, Feb. 29, 1956.

Lot

1	Freeman Rawdon, signature on printed document, V. F.	7.00
2	Neziah Wright, signature on printed document, V. F.	7.00
3	George W. Hatch, signature on printed document, V. F.	7.00
4	Tracy R. Edson, signature on printed document, V. F.	13.50
5	\$5 State Bank at New Brunswick, N. J. By Rawdon, Wright, Hatch & Edson. With 5c and 10c vignettes. Black and green front, red back. Undated, one signature. Crisp, new. (Photo) [This showed top sheet margin with color registration marks.]	16.00
6	\$5 Canal & Banking Co., New Orleans. R. W. H. & E. With 5c vignette. Crisp, unsigned, undated	9.00
7	\$20 Mississippi & Alabama Rail Road Co., Brandon, Miss. By Draper, Toppan, Longacre & Co. Sartain portrait of Franklin very similar to 5c vignette, but not identical. Portrait of Washington, but no resemblance to 10c vignette. Portraits of Fulton and Lafayette. Signed, dated 1838. Crisp	8.00
8	\$3 Bank of Manchester, Mich. By R. W. & H. 5c Franklin vignette. Signed, dated 1837. V. F.	6.00
9	\$2 Bank of Manchester, Mich. By R. W. & H. 10c Washington vignette. Dated 1837. V. F.	13.00
10	\$3 Bank of Monroe, Mich. By R. W. H. & E. 10c vignette. Signed, dated 1836. V. F.	8.00
11	\$1 Bank of Battle Creek, Mich. By R. W. & H. With 10c vignette. [Floral ornaments attached to frame, as used by Durand, Perkins & Co.] Unsigned, undated, crisp	13.00
12	\$10 Bank of West Florida, Appalachicola. By R. W. H. & Co. 10c vignette. Dated Nov. 18, 1832. V. F.	5.00
13	\$50 Mississippi Union Bank, Jackson, Miss. By R. W. & H. 10c vignette. Dated 1839. V. F.	8.00
14	\$2 Bank of West Florida, Appalachicola. By R. W. H. & Co. 10c vignette. [Floral ornaments at sides of frame, like No. 11]. Unsigned, undated, crisp	16.00
15	\$20 Exchange Bank of Virginia. By R. W. H. & E. 10c vignette, in oval. Dated 1857. V. F.	6.50

16	\$3 Bank of Manchester, Mich. 5c vignette. Like No. 8. V. F.	5.50
17	\$2 Bank of Manchester, Mich. 10c vignette. Like No. 9. V. F.	5.00
18	\$5 State Bank at New Brunswick, N. J. 5c and 10c vignettes. Like No. 5, except lacks top sheet margin and registration marks. Crisp . .	10.00
19	\$5 State Bank at New Brunswick, N. J. Like No. 18. Crisp	7.50
20	\$2 Bank of West Florida, Appalachicola. 10c vignette. Like No. 14. Crisp	13.00
21	\$5 State Bank at New Brunswick, N. J. 5c and 10c vignettes. Like No. 18. Crisp	7.50
22	\$6 Peoples' Bank of Paterson, N. J. By Casilear, Durand, Burton & Edmonds. Washington portrait, but not closely resembling 10c stamp. Unsigned, undated, crisp	6.75
23	Patriotic envelope with same portrait of Washington as on No. 22 in upper left corner. V. F.	11.00

According to this writer's experience, the prices realized were, in general, fairly well in line, with the exception of Lot 9. This brought \$13, while a similar copy, Lot 17, sold for \$5, a more reasonable price. These \$2 and \$3 Bank of Manchester notes are not as scarce as the others, and are seldom found in the best condition. Lots 19 and 21 were somewhat lower than usual. This was probably because there were four of these notes in the sale.

The signed documents in Lots 1 to 4 were Certificates of Delivery required by the State of New York under its Free Banking Law. When notes were printed for a bank they had to be sent to Albany for the signature of the Register of the Bank Department, together with a certificate signed by a representative of the engraving company and by the Agent of the State Bank Department. As a rule these certificates were folded and mailed as stampless covers. Edson's signature on them is much rarer than the others.

Further realizations for bank notes in stamp auctions may be reported here if there appears to be sufficient reader interest.

Important Notice To Members

We would like to know each other better and can only do so by inserting, where space permits, brief biographies of members who write for the JOURNAL, hold office, or have outstanding collections. Do you fit into one of these categories? If so please send us a brief write-up about yourself. Or send along the vital statistics and we will do the rest. We would like to know something about you as a person and why you started to collect. We would like to hear about your funniest experience in philately and your saddest. When did you start to take an interest in essays or proofs and what prompted that interest? What is your collection like today? What would you like to read about in the JOURNAL?

We cannot attempt to use biographies, or thumb nail sketches, or profiles, or whatever you care to call them in any particular order. We are not, for instance, including one of Dr. Clarence Brazer with this issue and he is perhaps the most important man in the society, for he founded it and has been active over the years. We do intend to bring you a sketch of him soon. But these biographies will be used as space permits—which means it will depend on their length whether or not they will fit in one issue or another. And it will also depend on whether we have the information we want, the way we want it, when we go to press. If we show any preference in using biographies it will be to include them when the member has submitted an article. We regret that we are unable to include one on Tom Morris in this issue. Will someone see that we get a word vignette of Mr. Morris soon?

We would also like to have a photograph for possible use with each profile. If you have one please send it along.

The Art of Stamp Designing

The Artistic Feature of Philately

By Guido Essig

Mr. Essig, well known president of Courvoisier, Inc., printers of many of the world's finest stamps, discusses the art of stamp designing in this essay, which is reproduced with permission, from the Helvetia Bulletin, July, 1955.



Guido Essig.

It has often been observed that timbrology is intimately connected with Numismatics. Naturally, stamp-making requires more delicate materials. However, it also teaches the History of Nations, as it reveals changes or transformations through effigies and legends, while keeping the public at large well informed as to alterations in the rules and regulations of Countries. Timbrology also commemorates great events, as Jubilees and fosters the passion, unrestrained at times, of coin collectors who may become true philatelists. It is chiefly the artistic character of postage stamps which is really akin to the realm of medals. As a matter of fact, this characteristic for half a century or so has considerably developed, and it is safe to say that modern vignettes often embody typical examples of rare distinction and refined taste.

Should we happen to follow the destiny and evolution of postage stamps from the time (about 1837) when Rowland Hill conceived the idea, we can realize that postal vignettes have been intrusted, in the course of years, with quite a number of important missions which had a strong influence on the artistic element. Indeed, whether stamps be widely used for political or spiritual propaganda, for touristic advertising, for the support of patriotic, philanthropical and charitable work, or in behalf of benevolent societies, it has been necessary to adapt the landscapes, portraits or historical scenes, the symbols or the mere reproduction of flowers and insects, to the very character of the process, so as to encompass the subject within the narrow and limited space of the postal vignette. *Hence*



Two typical products of Courvoisier.

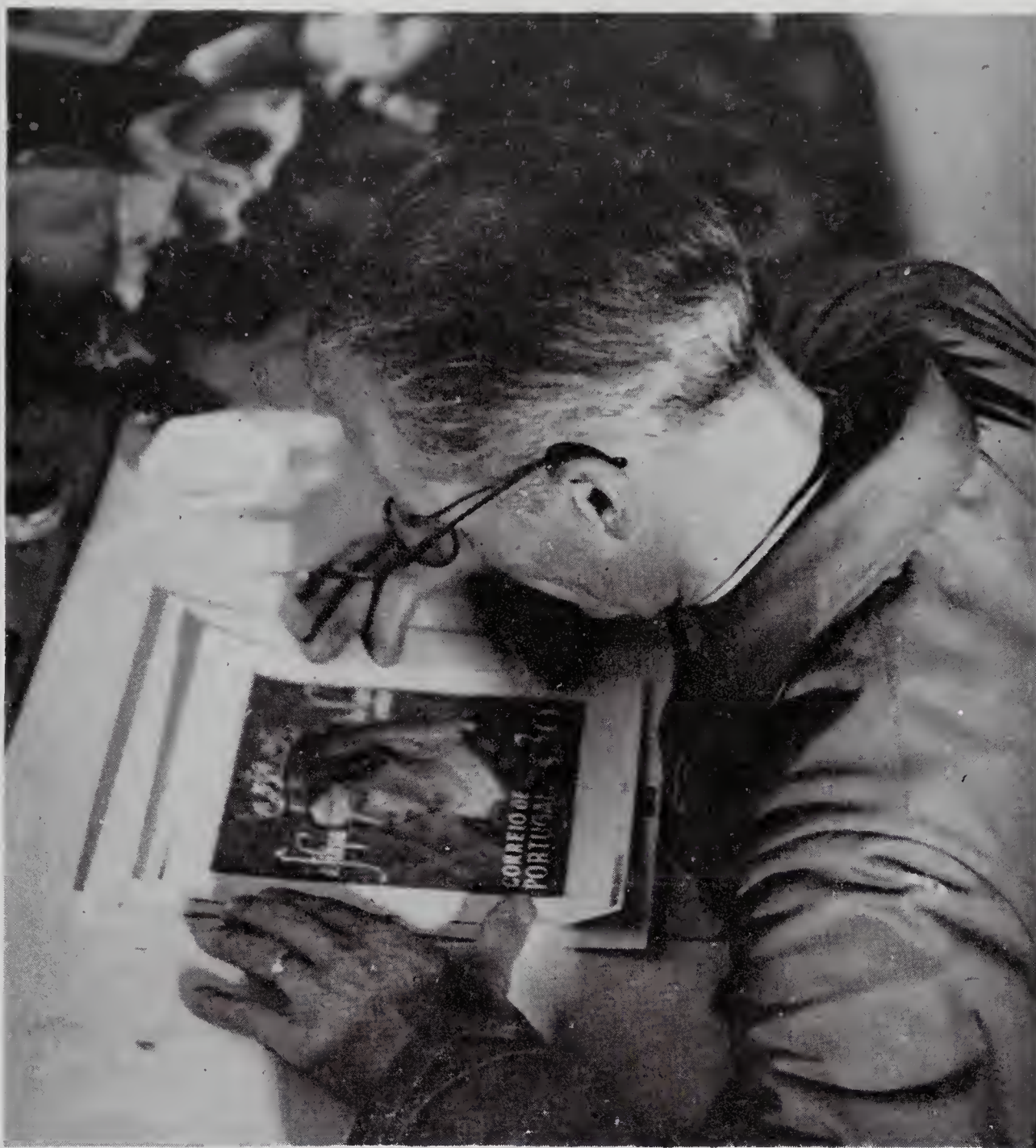
the great importance of both design and colors to match. Hence too, the skill of artists who create and execute originals, without forgetting the dainty final touch given by the printers who reproduce and execute the stamps by means of a highclass technique, thanks to utterly modern processes of most accurate manufacturing.

Among the numerous methods now extant, two are really acknowledged, adopted and applied to the graphic arts, viz.: engraving and heliogravure. One of these methods is resorted to, in conformity with the subject chosen, the requirements of Postal Authorities, and the artists available for the design. To each artist his own specialty, to each purpose the appropriate style, to every stamp its own subject, to a given process its proper qualities.

Engraving has kept, down to these days, the hallmark of craftsmanship, as the originals of stamps are executed in the same way as they were two or three hundred years ago, by artists specialized in engraving. Thanks to the technical improvements perfected in the last few years, such original engravings can be printed according to the rotary principle. Heliogravure, the origin of which is of recent date, is based on photography which reproduces the subject, with all its shades and half-tints, in one or several colors. If we are inclined to think that engraving, not unlike wood-carving, pleases the eye through the striking contrast of black and white, heliogravure in itself allows the subject to preserve the softness of expression and the velvetiness of shades, just as we like to admire them in nature.

Therefore, as soon as the subject is decided upon, it will be the duty of a specialized artist to create the original design. If engraving is used, a skilled engraver will reproduce it in smooth cut on a copper or steelplate. In the case of heliogravure, however, a draughtsman or a painter will be preferred. Moreover, such specialist will have to bear in mind that any given subject is to go hand in hand with the very features of the postage-stamp. Requirements, we can easily imagine, are numerous and formal. A stamp worthy of the name should be conceived in terms of the very technique according to which it is executed. The subject, either drawn or painted on a large scale should sustain a reduction in size without affecting the general aspect as a whole, or interfering with details. Revised and finally wrought for execution, it should also include such elements that characterize its use, viz.: value and text. The former is to appear at first sight. The latter is to show clearly the country of origin.

The aforesaid elements are often completed by a frame that enhances the style or neatly surrounds the subject. A stamp ever remains a stamp! In other words, it is an object



Retouch of the original.

of value, assuming the true simplicity and modern outline of a postal symbol. A postage-stamp should never lead to think of puffery, or mere chromo. Is it not, so to say, a visiting-card for the State of origin, along with valuable currency?

Therefore, let us not be surprised if all those various and imperative requirements have operated a forced selection among artists who devote their energies to the execution of original designs and who work in close cooperation both with the head of the stamp department and the printer of stamps. We do not intend naming here the score of Swiss artists who regularly work under the auspices of Courvoisier Ltd. and whose technical knowledge has improved in the course of by-gone or recent experience. However, we should like to stress that *it is no easy task to include in a vignette, the spirit and symbol of an event, the very character of a prominent person, say the main features of a flower or the reproduction of a painting.* Repeated endeavors and many useful alterations are often required before the original design is ready for technical use.

Whether a modern portrait-painter, a skilled grapher or landscape artist interpreting Nature, each specialist will have to show himself a creator and not an imitator; an interpreter anxious to observe the dainty effects of allied shades and the matching of colors that the printer will examine and discuss in view of a faultless aesthetic realization.

In consequence, even before the stamp is allowed to enter the technical department and made to land in the sanctuary of laboratories where the lights twinkle and the levers jingle, where the baths are proportioned so as to give the reproduction a pleasing appear-

ance and a highly artistic workmanship, the stamp will have gone through a first rise . . . not always easy and painless!

Before coming out in pure copper and gradually shaping its outline under the masterly biting of acid, before spreading out the beauty of its picture and the glowing plain shades, *the postage stamp will have followed a slow artistic evolution the final reproduction of which is to sanction and seal.*

So an art can spring up next to another, cooperate along with technique, and materialize within a narrow space in which the History of Time is often summarized.

In addition to the above reprint from the Helvetia Bulletin we believe that ESSAY-PROOF members would enjoy seeing a visual step by step process of the production of a stamp. The captions speak for themselves, but below is a brief explanation of the process and something further about Mr. Essig's feelings of the all important background work necessary to produce a stamp. This information is from letters and talks with him, and from an article he wrote for me when I was editor of COVERS Magazine. It appeared in the July 1952 issue.—The Editor.

One thing is certain: the use of stamps today play a role so important that it would be hard to imagine a modern society without them. *But behind every stamp there is the historical reason for the issuance, the work of the artist, the study of essays and proofs, the perfection of the printer's work.* It is only by the cooperation and work of artists in many fields that stamps fulfill their mission. As Dr. H. Hunziker, former postmaster general of the Swiss Postal Administration said:

"The stamp, in the course of years, has taken on various other missions which have had a very determining influence on the artistic conception, so that, today, in nearly every country, the postage stamp not only helps to a great extent in disseminating political and spiritual propaganda, but is furthermore used in connection with travel advertising and in support of patriotic and philanthropic undertakings."

In the ESSAY-PROOF Society we look behind the stamp's mission to see if the idea for its issuance has been conceived with dignity, with beauty. On looking over a collection dating from the appearance of the first stamp of Switzerland, for instance, we see a development of artistic taste and the influences to which ancient or modern art have been subjected. At first the technical methods were primitive but they were not without charm. With better methods of research, more time for study, *more interest in the essays and the proofs* we have had a gradual heightening of artistic merit.

Mr. Essig, in his article in COVERS, lauded the artists. "Swiss artists," he said, "have put their art to the problems of postage stamp designing. To name but a few who have acquired recognition for taking an interest in the art of postage stamp design: Bickel, Courvoisier, Fischer, Liner, L'Eplattenier, Patocchi, Reber, Surbeck, Yersin, Zaugg. It was they who, backed by the skill of the printer and the valuable advice of the Swiss Postal Administration, created a series of miniature designs. Whether engraved on steel, in order to obtain the copper plate effect, or printed in heliogravure, the artistic beauty of Swiss effigies is acknowledged the world over."

Processes

In his article, Mr. Essig further pointed out that there were two existing processes for the flawless reproduction of stamps in his country. The copper plate issues, he said, is the specialty of the Bureau of Postal Printing which supplies stamps of artistic character and graphic perfection. The other method which has greatly developed since 1933, is by heliogravure which Courvoisier Inc. first employed for a series of Pro Juventute stamps in that year. It was that set which established the interest in this method of printing. The stamps delineate the different costumes of the Swiss cantons in the environment of their particular landscapes. In the book "Centenary of the Swiss Postal Administration" the following impartial and characteristic judgment was expressed:



At the top left we find a reproduction being taken of the original. Next step is the photographic laboratory work seen at the top right; then the retouch of the negative is the next step as shown bottom left. At the bottom right we see the Addiphot machine.

"It is here that the advantages of heliogravure show up to their full value. There are no hard lines and no other process of execution would permit such a fine scale of values combined with such clear details. Further the engravings are of a remarkable delicacy of hue."

And yet that was only the debut of an art which, time aiding, has grown so mature, so refined, and has waxed to such perfection that its fame now extends far beyond Swiss boundaries. For Courvoisier has printed, by heliogravure, stamps of many other countries since that 1933 debut. Liechtenstein, Luxembourg, Turkey, Belgium, Portugal, Ceylon, India, Colombia, Costa Rica are a few of the countries who have turned to the La Chaux de Fonds plant for their adhesives.

The following brief outline concerns the many stages involved in the production of a stamp design in heliogravure.

The artist's design is the product of much research and study combined with artistic talent. Once the design is finished, the photographer takes over. Here in a special laboratory all lamps are set and the gadgets are ready to go into action. The different



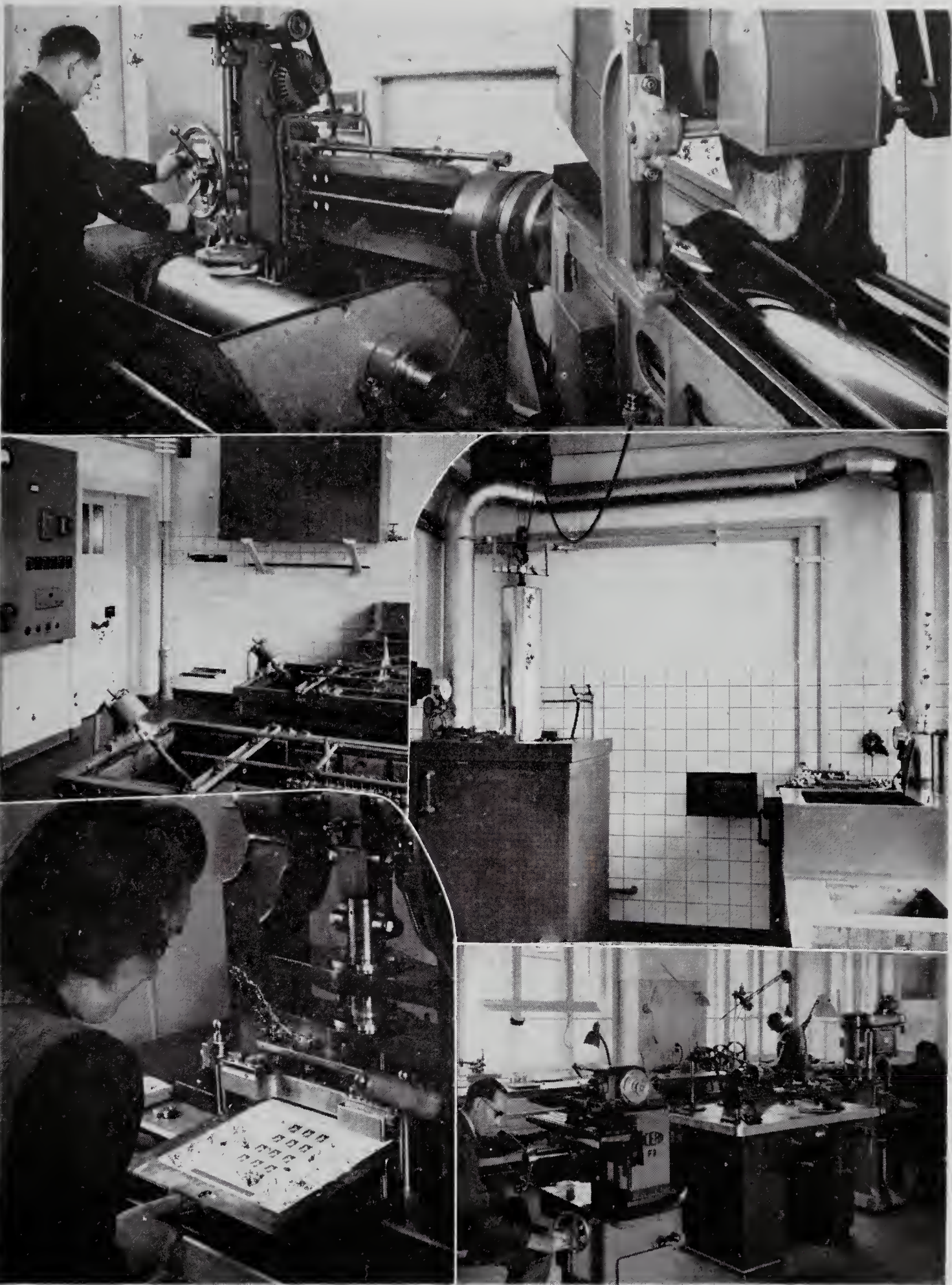
Here we find a Courvoisier specialist perfecting the fitting and examining the specimen before engraving. At the top right the engraving begins; at the bottom left the printing starts, and at the bottom right we see the end of printing, perforation, numbering and cutting.

acid baths are so gauged as to develop the reproduction to clear cut intensity and enhance its artistic qualities.

Next it is the retoucher's turn. He examines the results through his magnifying glass. Here speed is a necessary element of the stamp production. The design, rapidly emerging under the action of a powerful acid, is reproduced in reduction on the pure copper of the press cylinder.

Once this cylinder is finished and set into place on the rotary press, the impressions are run off in the usual way under the vigilant eye of workers who watch over the printing of each sheet and inspect size and perforation.

The job must be delivered faultless in every respect. In rapid succession the sheets pile up in front of the postal inspector, who counts and re-counts them. He must even



The man at the top left is turning the cylinders; at the top right we see how the cylinders are polished. Center photos show part of the electrolytical laboratory left and chromical laboratory right. Below this the machine shop is shown in action to the left of which a young lady is guiding the manual perforation of the finished product.

gather in every precious gram of scrap paper. Finally the bundles, packed in locked baskets are ready to leave the plant.

As the years passed since the first heliogravure issues, the firm of Courvoisier Inc., continued to develop and improve the process by perfecting equipment and installing modern apparatus.

"By sheer tenacity of will," Essig says, "and the fullest cooperation of the artist, the printers and their staff, a new art has arisen. It is the combination of a more judicious choice of designs, greater study of essays and proofs, together with the latest perfections in treating and reproducing stamps that we have this new art. The helio-gravure postage stamp has become universally renowned and more and more appreciated by governments and nations. It has proved itself to be a choice creation, popularized by its use and by its price, constituting as it were the visiting card, or the artistic symbol, of the country whose image it carries to the wide world."

On February 16, I had a personal letter from Mr. Essig in which he said, "I have much pleasure to inform you that my firm, in cooperation with the Swiss PTT, will be participating at the Fifth International Exhibition, 'FIPEX', which will take place from 28th April - 6th May next. The necessary arrangements have been taken with the committee and we just received the confirmation from Mr. Lindquist that the requested space has been reserved. With regard to my coming to the States, I regret to inform you that on account of numerous other engagements I shall not be in a way to come over to say hello to all my dear friends. I do regret not having the pleasure to meet you all on this occasion but let us hope that there will be another one in not so far a future."

It is with regret that we learn we will not be able to again meet Mr. Essig personally but we welcome his representative and hope he will stop at the ESSAY-PROOF Society Lounge and tell us about some of the essays and proofs which have attracted him in his work.—E. M. F.

Collectors Club Sixtieth Anniversary Celebration

The sixtieth anniversary of the Collectors Club will be celebrated in many ways on May 2, 1956. Members are cordially invited to attend the special function.

The regular meeting of this anniversary occasion falls during the FIPEX festivities which makes it possible to plan an especially fine program. Overseas visitors will be honored, the Alfred E. Lichtenstein Memorial Award for 1956 will be presented, the award for the best article in the Collectors Club Philatelist for 1955 will be presented, other medals will be distributed and the only known surviving charter member of the Collectors Club will be acclaimed.

Hiram Deats, popular member of our society, is the man who is believed to be the only surviving charter member of the Collectors Club. It is hoped that he will be able to attend the gala event.

The Lichtenstein Award for the first time will be presented to other than a resident of the United States. The recipient will be Sir John Wilson, Baronet, past president of the Royal Philatelic Society of London, chairman of judges at numerous international stamp exhibitions, and Keeper of the Royal Collections. Sir John expects to be in New York as a member of the FIPEX jury, so will be able to receive the award in person on May 2.

The Collectors Club Philatelist will be twice the usual size in order to pay tribute to both FIPEX and the sixtieth anniversary celebration of the club. It will be released prior to anniversary date.

Filipino Designer

Dean Fernando Amorsolo, the well known Filipino artist, designed the Liberty Wells stamps which were released by the Philippines March 16, 1956. Waterlow and Sons, Ltd. of London, printed the issue. Picture and letter engravings were done by H. Bard and B. Savison respectively.

New Canadian Postal Stationery Item

By Vincent G. Greene



Essay of 1897 Canadian Jubilee Post Card.

A hitherto unrecorded item of Canadian postal stationery is illustrated above. It consists of an essay of the 1897 Jubilee post card printed on the back of a 1c Victoria post card (Boggs' P. C. 12).

The stamp and the V. R. I. with Crowns are both printed in pink (3B1), while the remaining part is printed in black. The 'Canada Post Card' and frame is identical with the issued post card while the type used for "The address to be written on this side" is different. The writer has only seen one other example of this essay.

About The Author

Vincent G. Greene, E. P. S. 474

Mr. Vincent G. Greene, a director of our Society, will be one of the two Canadian judges at FIPEX. The other judge is our B. N. A. editor, C. M. Jephcott.

Mr. Greene needs no introduction to the philatelic world for he was the president of the great CAPEX show in 1951. In addition to essays and proofs, Mr. Greene likes "material that tells a story." He explained this as including historic covers and items that relate to postal history. He likes to get to the beginning of things. This is evidently why he enjoys essays and proofs. He also has a keen interest in paper money and coins.

Born in 1893, Greene had the usual schooling prior to attending Upper Canada College in Toronto. This was before he served in the Infantry of World War I. World War II again found him in service. From his experience in the wars he gained an avid

interest in military material, but his general collecting dates to his early youth when he settled for "pretty pictures on stamps." Since that time he has become a devotee of the hobby.



Vincent G. Greene

His one great find dates to the time a non-collector friend gave what seemed like some worthless material to Vince. Every collector knows the excitement of hoping to make a find but Greene's excitement was short lived for he found nothing of value in the accumulation. There was a goodly amount of British material, a few nice Canadian covers, but only one seemed better than average. It had two of the 1c dark brown stamps of 1869 on it. One looked different from the other. Vince was sure the one was on laid paper! But it couldn't be, for there was not a single 1869 issue on laid paper known to exist on cover. His excitement grew and he checked with experts and discovered he had made a find. His non-collector friend refused any payment for the material. "But my conscience bothered me," Vince said, "so I bought him a good sized can of good tobacco—for that is what *he* likes best. Everyone to his own choice. It isn't every day that one can get a unique cover for a can of tobacco. The item incidentally," added Vince, "was displayed in the court of honor at CAPEX."—E. M. F.

Canadian Fake Proofs

A report by the Australian Stamp Dealers Association that fakes of desirable Canadian plate proofs have appeared, mentions use of what appears to be a rather original technique in philatelic fakery. It seems these faked proofs were produced by using some sort of chemical process to lift the impression from a genuine stamp, and transfer of the print, to a white card so it simulated a proof.—*Western Stamp Collector*, Aug. 27, 1955.

Help the Editor

One cannot take without giving! You can learn much about stamp collecting by giving. Have you ever thought how much richer in philatelic knowledge you would be if you really gave some of your philatelic knowledge to others?—*Weekly Philatelic Gossip*, 1/31/53.—G. W. C.

Cliches versus Plates

By Stephen G. Rich, Ph.D.

Because we are more familiar with United States stamps, made via line-engraved dies, siderographic plates and plate-printing, the printing materials (and their mode of use) for other countries' stamps, made in other ways, are apt to be confusing to us. This is particularly true of stamps made by ordinary printing. "Letterpress," as it is normally called in the printing trade, or "typographing" as it is generally called among philatelic people. In particular, the production material and methods of early days, roughly 1849 to 1900, are easily misunderstood.

The origin of almost every stamp printed by letterpress in those days was a hand-engraved die, most often cut in steel, but sometimes in brass or copper. If more than one value is desired, provision has to be made for deriving the needed working dies in one or another way. If more than one color is used, a die must be made for the part of the stamp in each color.

The first and basic piece of knowledge is that this engraving of the original master die is done by the same technique as in making a die for a line-engraved stamp. The only difference is a fundamental one, which concerns how these skills are applied.

To understand this difference, let it be recalled that in printing by letterpress, the portions of the design that are to print shall not be recessed, but shall be portions of the plane surface onto which ink is put in printing. Thus in engraving the master die for the French 1849 stamps, (best early example) to make letters or numerals appear in white in the finished stamp they are engraved precisely as if they were to appear in color on a line-engraved one. If the letters or numerals are to appear in color, they are engraved precisely as if they were to appear in white on a line-engraved production. The same holds true of all other parts of the design. Exactly the reverse result of that for line-engraved is desired and secured.

The problem of making stamps of the same design, with varying face values, is solved in two ways under these circumstances.



Proof of die without value and the value plugs to be inserted. From Arthur Maury.

The early French stamps, and the Hermes large heads of Greece, show the first method. In the master die the spaces for the value are left blank. At these points holes are cut and plugs of the same metal as the die fitting these holes, are made. They are of precisely the right length to form, when in place, portions of the same surface. On these the numerals of value are engraved, as if on the die. These movable "value plugs" normally fit so well that no actual printing material derived from them shows the joint around them; or the design makes the joint come in a hollow of the die. But in a few cases, as on some French stamps of the Napoleon III era, the joint shows.

The holes for the value plugs are normally made rectangular, so that no problem of alignment may occur.

The other method starts from the master die without value of stamp being entered on it. From this master die replicas are made. The process here can be ordinary siderography, by means of transfer roll. Flat transfer, via a coin-minting machine, was the more usual method. The reader will understand, as do I, that this involves several operations in either case:

The master die must be case-hardened.

Transfer of it onto a roll or a steel blank is taken.

The transfer is case-hardened.

The transfer, used as if a die, is again transferred onto the metal block which is to become the working die.

We now have an exact replica, without value. The value is then hand-engraved onto it. France Type 1 of 1876, and 1900 issues are good cases.

Because the intermediate transfer, corresponding to the relief on the transfer roll in ordinary siderography, is not a relief but incised, the process of mutilating the relief and then engraving anew whatever is needed, is not here applicable. Such a process in line-engraved stamps, as for making the 4d, 6d and 1s of the Cape of Good Hope Triangles, is well known.

Once we have either a working die for each value, or a master die with appropriate value plugs, it is possible to produce the actual printing material. There is no real need to case-harden any of these dies unless something like the steel plates of De La Rue (a later development) should be wanted. Nevertheless, to minimize wear, it seems to have been customary to case-harden them just like any line-engraved die.

The reason for this lack of need to case-harden is that the actual printing material is not produced by processes putting heavy stresses on the dies, except in the case of the later De La Rue steel letterpress plates mentioned. (See this JOURNAL, No. 26, April 1950, Mr. Heath's article).



An electrotype cliché, mounted on a wooden block for use. (Original)

Two processes are used for making the needed number of replicas of the working die or the master die with value-plugs or as the French call them "goujons", in place.

The most widely-used of these is electrotyping, called "galvanoplasty" in French, and by similar terms in most languages on the continent of Europe. The products, which we call electrotypes or electros, are commonly called "galvanos" in those same languages. This confusion of terms has had to be mentioned, since failure to translate them into our language has caused several misconceptions in the not distant past.

In electrotyping, the die is impressed into a plastic to make a mould of it. There is great variance in plastics used. For early stamps, prior to roughly 1875, the normal material was the natural thermoplastic, gutta-percha. Beeswax, used for molding in much commercial electrotyping, was little used for stamp electro moulds because it did not give as sharp, complete, and size-accurate a mould as gutta-percha. Furthermore, a gutta-percha mould, it appears, could be reused; though one of beeswax was destroyed in the production of one electro. A development of the 1870's (date is that of reported use of it) is the use of lead, the soft metal, as the plastic.

Electrotyping consists of depositing on the mould, by electro-chemical action, a thin shell of metal. To accomplish this, the plastic mold is almost necessarily coated with graphite to make it conductive. Unless I am mistaken, the lead moulds are also so coated, though lead conducts electricity. Here the reason is to prevent adhesion of the deposited shell to the lead, by a sort of soldering action.

The normal metal to deposit was, and still is, copper. Means have been found in modern times to deposit nickel, iron or chromium, either for the whole thickness of the shell, or as a layer on the printing surface being produced. Copper is used chiefly because its hardness is not too great and its ductility sufficient, for producing good printing surfaces.

In electrotyping, a direct current of high amperage and low voltage is passed through a bath consisting of the solution found, by experience and chemical study, best for yielding the desired metal in the desired condition. One electrode is a bar of this metal. It is gradually eaten away in the process, keeping the solution up to strength needed. Thus the process differs, save for the use of the mould, in no way from electrolytic refining of copper.

Now it is possible, when the electro-deposited shell is sufficiently thick, to remove it from the mold. It must then be "backed", to make a solid printing surface. I forbear to give the details, such as how the backing alloy of lead and antimony, called "electrotype metal" is made to adhere to the back of the shell, as these facts are not in point here. But the backing is simply cast, molten, onto the shell, and then its lower surface planed flat.

A single finished electro, made this way, may be, and has been, used like a die, to make further molds for multiplication of it. However, such an "original" will not stand up for impressing in lead, but only in the organic plastics, or in the mineral wax ozokerite that has replaced both gutta-percha and beeswax for this purpose since roughly 1890. I understand that certain "hard paraffin" waxes derived from petroleum have been found as fit for this service as ozokerite, in modern times.



A stereotype cliché, cast to type height. (Original)

The other process is called stereotyping. Its products are known as stereos.

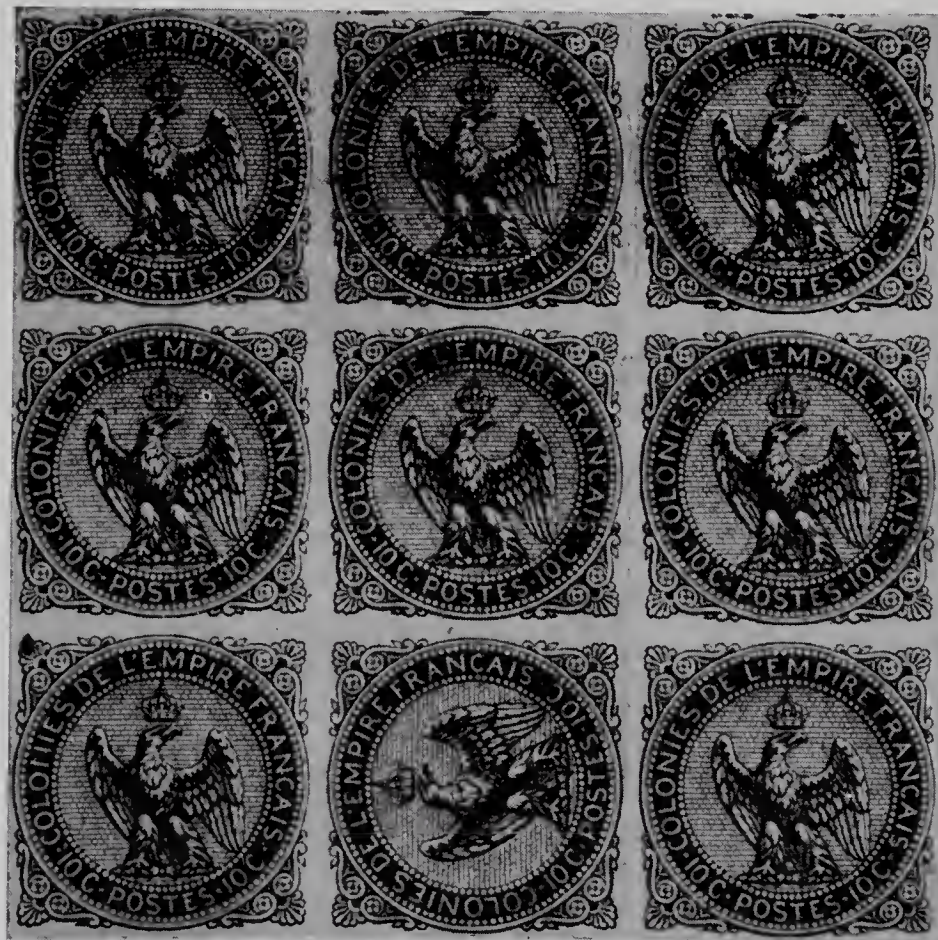
In stereotyping, the die is impressed into clay, plaster of paris not yet set, or a special prepared paper called "flong." It has to be very lightly greased in any case except with the very modern "dry flong" process not known to have been used for stamps.

"Flong" as used in older days was referred to as "pappe" in German works and sometimes as "papier-maché" in French ones. It consisted of alternate layers of tissue paper and blotting paper pasted together with a very smooth paste, usually of starch, and used while wet.

Under moderate pressure, a mold of the die is taken, whatever material is used. If plastered is used, it must be left to set; if clay, it must be dried; if flong, it must be dried. The mold is now placed in an appropriate tray, and around it are set up bars forming a frame. These bars, usually of iron, may stand up high, or may be less than a quarter inch in height.

Type metal, the laid alloy used for ordinary printers' type, is now poured onto the mold to the desired thickness in molten condition. It hardens quickly. Sometimes the stereo thus produced is thin, like an electrotype, and need only be trimmed and planed flat. More normally, the stereo is cast to "type height," .918 inch plus an allowance for irregularities. It is trimmed and planed to the exact height and size desired.

As contrasted to about two hours minimum time to produce an electro, a stereo may be molded, dried, cast and trimmed, within less than ten minutes. But the process produces a less exact replica, especially on fine lines and backgrounds of parallel lines, than does electrotyping. Characteristically, a stereo reproduces a fine line more or less as a close-set row of dots and dashes.



The semi-Tete-Beche of French Colonies, caused by putting one square cliché into the form sidewise. From Jos. S. Rich collection.

Whether electrotypes or stereos, the single replicas of the stamp design, cast with or mounted on blocks to be type high, are what we call clichés in discussing stamp printing. They can be and have extensively been, used in producing stamps.

The normal method of using clichés is, naturally, to assemble them in an array corresponding to the sheet of stamps to be produced. The assembly, with any type set for

marginal inscriptions, any printers' rules desired for plate border or separating panes, or with printers' "furniture" to space panes apart (or hold the clichés in place) is set up within a rectangular strong iron frame fitting the press to be used. This frame is called the "chase." By use of pairs of wedges called "quoins," the assemblage is locked tight so that no part of it may move.

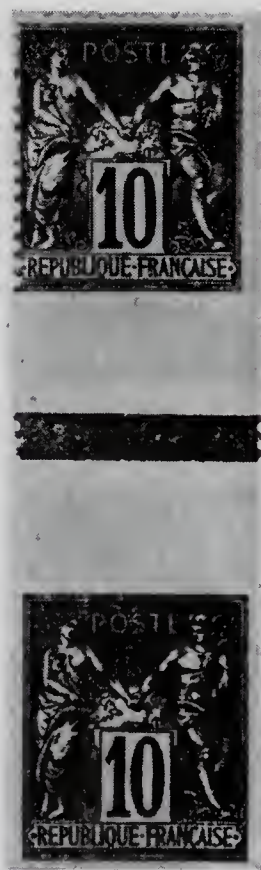
For stamps thus produced from assemblies of clichés, obviously there is no correct use of the term "plate." There is no *plate*, but only a locked-up form of clichés and other print shop material.

Many stamps were thus produced. Needless to say, sometimes the form was not merely unlocked, but the materials distributed for storage till wanted again. It would be remarkable if the second, third, or later assemblings of the material brought the clichés into the same arrangement. Likewise, if one cliché is worn or damaged, a substitute can be inserted, by merely unlocking the form, removing the quoins, inserting the new subject, and again locking up.

Likewise, it has occurred now and then that clichés have been inserted upside down, and not noticed when proofreading the form. The famous "half tête-bêche" of French Colonies' Eagle Type 10c 1859 is a result of this with a perfectly square cliché put in facing sidewise on the form. The similar inverted cliché tête-bêche of France's early stamps have been the subject of a surmise that the misplacement was done on purpose, for the same purpose as plate numbering. Probably we shall never have that question settled.

Now it is always possible, using a locked-up form of clichés, to make an electrotpe of it. This has been done. It was the normal procedure from 1876 on, on stamps of France and French Colonies. But there are many variants possible.

For instance, for many years from 1876 on, France made electrotpe plates of only fifty subjects, in two panes of twenty-five, with a gutter between them. However, stamps were printed in sheets of one hundred fifty. Three plates were locked up in a form, to print stamps—six in a form, to print two sheets at a time, for the values most used. Thus the stamps of this group are printed from a form of plates, as contrasted to an actual plate for the whole sheet.



Gutter pair showing plates of different types used in printing together. The top stamp is Type I, the lower stamp Type II. (Original)

Need I mention that, as with clichés, errors could, and did, occur? Thus in 1898 and 1899, plates of fifty of two different types of the 5c and the 10c French stamp were locked together to produce sheets. Se-tenant pairs of the two types across the gutters between the plates of 50, were produced and are cherished by collectors.

The main burden of this article is that when you have clichés used for printing *there is no stamp plate*. It is thus a real error in description to speak of "plate arrangement" or "plate flaws" or "plate damages" or anything else with the word "plate," about such stamps. Likewise, an informed person must laugh when some writer speaking of such cases, says that "the plate was destroyed." There was no plate to destroy!

One curious case, of stamps produced from both loose clichés and plates, not at the same time, should find mention.

France, embarking on its new issue, the Type Sage, in 1876, had some troubles, such as a broken master die. Time was pressing, say the authoritative reports. The new stamp manufacturer was called upon to produce stamps of the values in great use, as soon as possible. Thus the first printings of the Sage 5c, 15c, 25c, 30c and 40c stamps were made from forms of clichés. Mr. Mouchon, engraver of the die, so stated in the famous letter in *Le Collectionneur de Timbres-Poste*, November 1898. All later production was from the plates of fifty as described earlier in this article.

The clichés in this case were derived from the remade die. So says Mr. Mouchon. He also states, curiously, that the molds were taken in soft copper, into which stereotypes were cast. But the curious situation is that, for the 25c value only, clichés were made from the original die. In at least one assembly, one lone cliché from the original die was put in with those from the remade die; thus giving the two types side by side se-tenant.

The assembling of thin stereo clichés on a single solid base, thus making an actual plate, is not unknown in stamp production. The most conspicuous case is that of so doing for the 1861 "Wood Block" issue of the Cape of Good Hope. Here a pair of mistakes were made. In assembling and mounting the plate for the 1d, a single stereo of the 4d was used by mistake at one point; and the corresponding 1d stereo was put into the 4d plate. So we get the famous, scarce, errors of color—1d blue and 4d red.



Impression from a portion of a plate composed of stereos mounted on a base, showing irregularities of spacing. (From A. A. Jurgens.)

At almost every point in this article, examples other than those chosen might have been substituted or added. To each reader is left the pleasant occupation of thinking up which examples he would have preferred to those here given. In fact, thinking along such lines will probably be the best way to get any possible understanding that this article may give.

But let not your thoughts, on which examples to use, blind you to the main thesis: when loose clichés are used for printing stamps, there are *no plates*.

About The Author

Stephen G. Rich, E. P. S. 12C



Stephen G. Rich.

Stephen G. Rich hardly needs an introduction to ESSAY-PROOF members, for he served as our secretary for four years. In fact, he hardly needs an introduction to any philatelic circle either here or abroad. He has been actively associated with many organizations and especially active at the Collectors Club, the France and Colonies Group, the Society of Philatelic Americans, the Essex Stamp Group and the West Essex Philatelic Society, to name but a few.

Steve has performed just about every philatelic function known. As a judge, lecturer, editor, writer, research student, publicist, consultant and exhibition organizer, he has been a familiar figure. As a prolific writer, Steve is always ready to help out when worthwhile material is needed on short notice. To ask Steve to write on something is like asking a grocery clerk to bring "something" from the supermarket, for his storehouse of material is about as diversified as the stock in the big market. His preference in collecting centers on Anglo-Boer War material, France and Colonies, Cape of Good Hope, Poland to 1870, Orange Free State, postal history of New Jersey, etc.

Joseph Rich, an early pillar of the Collectors Club, was Steve's father. He interested his son, at an early age, in the many facets of the hobby. Steve was born in the section that was called Manhattanville, New York County. He attended Public School No. 10 and received his higher education at New York University, both at Washington Square and at the Heights. He is an active member of Phi Delta Kappa fraternity and also holds a Phi Beta Kappa key.

Like most boys, Steve put stamp collecting aside for a number of years, but in 1916 while teaching in Natal Province, South Africa, he became seriously interested in the hobby. He went from teaching to the school text book business and in 1933 launched his own philatelic book business. He has published such lasting philatelic works as: The Bureau Print Catalog, Meter Type Chart, U. S. Stampless Cover Catalog (first three editions), United States Slogan Postmark Catalog, a Handbook of United States Postage Meters, Canada and Newfoundland Stampless Cover Catalog, Anglo-Boer Philately and others.

Until the death of his wife Johanna, who was also a collector, one was always apt to find some philatelic friend at the Rich home. And there is hardly a meeting of interest that does not find Steve in attendance, unless he is guest speaker somewhere else.—E. M. F.

Bolaffi Catalog of Italy & Italian States

A Review

Bolaffi Catalogo dei francobolli italiani, 1956; 318 pp; 7"x9"; illustrated; cloth; published by Societa Culturale Opere Tipografiche, Via Roma 101, Turin, Italy; \$1.75 post free.

This is a First Edition. It consists of two parts: (1) a highly specialized treatment of Italy and (2) a simplified listing of the Old Italian States and the remaining Italian countries. It is planned to specialize the latter in future editions.

The specialized Italy portion includes the dates of issue and the end of validity; names of the designers and engravers; the number and date of the decree authorizing the issue; composition of the sheets; the method of printing. In addition to listing the major items, this catalog lists the most important of the color varieties, *essays*, *proofs* and other items of interest to the collector. Each Bolaffi catalog number is cross-referenced to the world's five leading catalogs: Scott, Gibbons, Michel, Zumstein and Yvert & Tellier.

A very comprehensive introduction and explanation of terms appears in Italian, French, English, Spanish and German. As a further aid to those unfamiliar with Italian, a limited glossary of philatelic terms in these five languages is included.

That a vast amount of research has been made in compiling this catalog becomes evident upon a casual inspection; furthermore, careful planning is obvious. In the opinion of this reviewer, it is the finest catalog to come out of continental Europe in many years.—G. W. C.

1956 Philatelic Informant

The 1956 Philatelic Informant contains the latest list of worldwide philatelic agencies, information about U. S. first day covers, cacheted covers, the U. S. Philatelic Agency, U. N. services, the Pan American Union, Canadian stamps and covers, British colonials, U. S. philatelic groups, exchange rates for most countries of the world and other brief data. It was compiled by Mrs. Alma McLing and may be had for 35 cents from the publisher, Van Dahl Publications, Box 493, Albany, Oregon.

Pieces on Guatemala, Martinique and Romania are contemplated. Do you wish to add to this list?

A Tribute to Karl Bickel

Noted Engraver of Stamps and Bank Notes
Who is Three Score and Ten This Year



Courtesy of Hans Gaudard and the Swiss P. T. T.

Karl Bickel and part of his Monument to Peace which he sculptures from the stone, near his home in Switzerland.

Karl Bickel, the famous Swiss artist and engraver, celebrated his 70th birthday on February 13, 1956. Bickel has often been called the father of the modern postage stamp. He has produced some sixty stamp designs in twenty years of work.

Born in Zurich, Karl was an innate artist. At an early age he changed his brush and charcoal pencil for the engraving tool. Today at the age of seventy he is as active as ever.

As a keen connoisseur of the graphic arts and their possibilities, he has become world famous.

In the magazine "U. S. A.—Switzerland" a tribute to him reads:

His idea of making the hard and brittle steel his slave, well typifies his upright and strong character. Clear, impressive and unmistakable lines are his strong point. The fight with the spirit allows of no half-measures, no effaced outlines. This fight is clearly reflected in every one of Bickel's stamps."

Hans Gaudard, Chief of the Swiss P. T. T., says in "Designs for Swiss Postage Stamp Issues 1936-1941":

"He found pencil and charcoal drawing unsatisfying, lithography and etching being too much under the influence of chemical reactions. They cannot express his artistic perceptions. He likes what is clear, distinct and unequivocal. Therefore, he has devoted himself to engraving on steel and copper and to mosaic in relief. He enjoys the struggle with inflexible materials which sharpens the character. Each line, each point, each stone is to take the form he assigns to it. With his sure and delicate hand, Bickel has engraved numerous artistic plates for books and created more than 60 postage stamps; he has also cooperated in the engraving of bank notes. But his real masterpiece, the crown of his career, remains without doubt the imposing Monument



Courtesy of Hans Gaudard and the Swiss P. T. T.

An example of Bickel's work. These four essays are of the 1941 William Tell Issue. Designs were taken from a Hodler painting. The original belongs in a private collection. The powerful and vigorous figure itself hardly changes in the four essays. The engraver, Bickel, simply concentrated all his efforts on enhancing the relief of the image by variations of the inscriptions and experiments with very bright and very dark backgrounds. The extraordinary sureness of the hand of the artist is noted here. All the possibilities of the burin is fully apparent.

of Peace which, out of his faith in a better future, he erected near his mountain residence above the lake of Wallenstadt at the foot of the Churfirsten."

Friends who have visited the artist come away after seeing this great monument, with a sense of inspiration which lingers always. As one man expressed it: "There in the midst of the glory of nature is this monument to a glorious ideal, created by a simple, yet truly great man."

For in spite of his great renown Bickel has always remained a modest man. Perhaps therein lies his greatness. He has been internationally acclaimed by art critics; his portraits, paintings, and engravings have adorned the galleries, not only of his own country, but also those abroad. He is happiest in his home some 4,455 feet above sea level, high over the Wallenstadt, at the foot of the steep rocks of the Churfirsten. There he lives quietly and works, isolated from the world, on his masterpiece—the crown of his career—his Monument to Peace. It is the fruit of his convinced idealism in the faith of a better future. This major work of sculpture is his most beloved piece in his half century of art.

Bickel studied painting and graphic art in Berlin and Munich and was trained as a sculptor in Italy, but it is at home, engulfed with the beauty around him, that Karl Bickel perfects his work. It is here that he cuts his idealistic statue from the rock, when he is not busy with the neat, minutely precise, work of engraving postage stamps.

Our respect and best of wishes to Karl Bickel, on this his seventieth year.—E. M. F.

Albert Anker, Swiss Artist

Portrait of a Boy painted by Albert Anker, was used by Karl Bickel as a model in designing and engraving the 5 Centimes value of the 1952 Pro Juventute issue of Switzerland. Anker was born April 1, 1831 in Anet, near Neuchatel, Switzerland. He studied under Gleyre in Paris and became famous for his historical paintings. One of his best known works is "Die Kappeler Milchsuppe" (The Kappeler's Milk Soup). Another is the well-known painting "The Soldiers of General Bourbaki's Army." These were the soldiers interned in Switzerland during the Franco-Prussian War.

Stefan Jonsson

Stefan Jonsson, a Reykjavikian artist, designed the eight stamps which Iceland designated for first day sale April 4, 1956. Four waterfalls and four power plants are depicted. Printing was done by Thomas de La Rue & Co., Ltd., London.

New Find in Canadian Proofs

By J. N. Sissons

An interesting lot of Canadian proofs was discovered this winter. These apparently had been in several frames which had been left to accumulate dust and had faded since the time of issue. They consisted of the 1897 Maple Leaf plate proofs on card and the 1897 Jubilee plate proofs, India on card. All are in the color of issue and there are also plate proofs of the 1898 Numeral issue, India on card. These had been all cut into singles and mounted on a large card which proved to be plate proofs of the 3c Maple Leaf and 6c Jubilee.

The singles of the Jubilee and Maple Leaf issues had been exposed to light and some values were quite badly faded. The Numerals, which were not known previously, fortunately had not been exposed and were in their original colors. Despite the fact that the latter were all in singles, they are definitely plate proofs as they show re-entries and position dots not present in the die proofs. Getting them off the backing proved quite a chore, as in some cases there were as many as three layers of proofs and they had been put on with pressure.

I am listing herewith the description and quantity found of the 1898-1902 Numeral proofs. It is most unusual for plate proofs such as these to show up for the first time at such a late date. They are all in color of issue, India mounted on card. Ridgway color chart numbers (as determined by Dr. Clarence Brazer except for the 2c and 7c values) are shown in brackets.

#74P3	1/2c (69 o/5)—3 known
#75P3	1c (37 m/i)—5 known
#77P3	2c carmine (1 i/o)—1 known
#78P3	3c (1 i/o)—3 known
#79P3	5c (47 n/2)—8 known
#80P3	6c (13 n/3)—3 known
#81P3	7c (23 i/o)—1 known
#82P3	8c (9 i/o)—5 known
#83P3	10c (69 m/3)—4 known
#84P3	20c (27 L/2)—3 known

Golden Wedding Anniversary Celebration Of The Smeltzers

The golden wedding anniversary of Mary and Chester Smeltzer was celebrated at the Swiss Chalet, Ramsey, N. J. on February 21. Many philatelic friends of the Smeltzers attended the dinner.

A special "This is Your Life" program took place. The Hon. John J. Dickerson acted as toastmaster and introduced nearly a dozen people to portray the life of the couple. Some of these were personal friends, others leading politicians (Mr. Smeltzer, a former mayor of Ramsey, is now a Freeholder of Bergen Co., New Jersey), a philatelic acquaintance and ESSAY-PROOF member Dr. Clarence W. Brazer, E. P. S. 1CH. Other philatelic friends present included Dr. Julian Blanchard, Mr. and Mrs. Edwin Elkins, George B. Wray, Mrs. Clarence Brazer, Miss Dorothy Gros, Julian Gros, Mr. and Mrs. Thomas Morris, Miss Nicholson and Major C. D. Schenck. In addition dozens of cards, letters and telegrams were sent to extend best wishes to the former president of the ESSAY-PROOF Society and his first lady on their golden wedding anniversary.

Revenue Stamps of the United States

First Issue

Extracts from BOSTON REVENUE BOOK, by Sol Altmann, E. P. S. 25

To begin with, the first lot of stamps of any value or title delivered to the Government by the contractors was on September 27, 1862, and consisted of 1c and 2c Proprietary stamps. (page 11).

Color

The following letter, proving as it does, that black was the original color selected for the one cent stamps and yellow for the two cent ones, will undoubtedly be a surprise to most of our readers. It is dated Nov. 26, 1862, and is addressed to Hon. Geo. S. Boutwell, at that time Commissioner of Internal Revenue, by Butler & Carpenter.

" * * * We are much surprised to be asked by what authority the change has been made from the manner originally decided upon, viz: One cent black; two cent *yellow*, five cent red? We have been under the firm conviction until this moment, that the alteration had your express sanction and approval; and in support of this opinion we beg leave respectfully to call your attention to the fact that, at the time of and prior to the printing of the One cent stamp we represented that, while *black* was the best color to show the value of the engraving, it was open to the very serious objection of being readily photographed, and hence, there would be at least an easy opportunity of fraud. We also stated that the cancellation could not be as conveniently and distinctly effected as over red or other lighter color. We deemed our duty to make these representations personally to you. As our interests are affected we prefer to print in black: it is more economical and shows the work to advantage.

"Again, with regard to the change of the *yellow* 2c stamp to a *blue*, we desire to call to your memory that, during a visit of our Mr. Butler to your Department just after the first issue of our two cent Stamps (Bank Check) the Hon. Secretary and yourself mentioned to him that they had been severely criticized in New York and elsewhere.

"He stated that *yellow* would not print to advantage: the impression must always be poor and indistinct, and the stamp would never have a true printed value. You suggested afterwards an alteration of the color, and summoned Mr. Clarke to be present. Mr. Butler recommended a *blue* which was approved by yourself and Mr. Clarke. Accordingly, on his return, instructions were given to change the *yellow* to a *blue*, which has been strictly printed since. We have on hand *Two Cent Certificate* stamps printed in yellow originally and afterwards in blue, you can, therefore, believe that we are somewhat astonished to be asked why we have made alterations which we believed to be in entire accordance with your wishes and commands, and which, if not carried out, would subject us to just censure from your Department.

"The date upon which orders were given to change the color of the two cent stamps from a yellow to a blue was, to the best of our belief, Oct. 10, 1862. From that time until August 1864, *all* two cent stamps were printed in blue.

"Early in August 1864, however, orders were given to change the color of the two cent Bank Check to *orange* and to print the new two cent U. S. I. R. in the same color, though none were to be issued until the blue stamps were entirely exhausted. The color of the two cent Proprietary was not affected by this order and it continued to be printed in blue to the end." (pages 14, 15)

The following letter from Butler & Carpenter to the Department, under date of Nov. 18, 1865, will undoubtedly prove of interest:

"Your favor inclosing twenty-five cents Insurance, (Life) stamp was duly received. The stamp is genuine and came from our establishment. It is now quite a year since any of these 'Life Insurance' stamps have been issued. The difference in color occurred in the following manner:

"Three years ago, when we commenced the stamp business, we had but one mill for grinding colors. In the hurry of business at that time confusion sometimes occurred in regard to colors; in neglecting to *clean* the mill before changing the color. In this instance the mill had been used to grind black ink, and the *red* was put in without cleaning, and the first that came out was, of course, dark, and nearly the same tint as that used for the "forty cent" stamp, one of which we enclose from our spoiled stock. A few sheets were printed with this ink and were, owing to the great demand at that time, delivered. To prevent confusion of color we found it necessary to have several mills for grinding our colors." (page 17)

General Notes

It will probably be a surprise to our readers, as it was to us, to learn that the portrait of Washington used on these stamps was not the one originally intended to be used. The following letter, however, proves that such was the fact:

"Aug. 29, 1862. Hon. G. S. Boutwell. ' * * * We have pushed forward the Proprietary stamps with every possible dispatch. Our Mr. Carpenter on his return from his recent visit to Washington, found the 1 and 2 cent Proprietary stamps ready, with the exception of the wording, to be proved and forwarded to you for approval; but these designs were gotten up with the *profile view of Washington*, and you ordered Mr. C. to use the *Stuart head*, changing your former instructions.

"We stopped the engravers at once, and have been pushing forward the other designs with all haste. We hope to furnish you with a proof of this new design by Monday next." (Signed) Butler & Carpenter." (page 20)

According to a letter from Butler & Carpenter to Hon. George S. Boutwell under date of Oct. 4, 1862, it was originally intended that there should be two Contract stamps, a 5c and a 10c value. We quote from the said letter as follows:

" * * * We had previously noted the similarity of designation in the 5c and 10c 'Contract' stamps, and, to avoid confusion, we have styled the former *Agreement* and the latter *Contract*."

The same letter also refers to the fifty cent Original Process as follows:

" * * * The 50c 'Original Process' (this being the proper name of the stamp styled 'Legal Doc.' in the printed law) will be ready for hardening on Monday." (page 20)

Second Issue States Essays

The following extract from a letter to Butler & Carpenter by the Commissioner, dated Oct. 3, 1867, speaks for itself:

"Submit new stamp models each one to have for its vignette the coat of arms of a state of the Union. The number of stamps to the sheet to be the same as in the respective values of the present issue."

Whether these models were submitted we are unable to state. But we have seen photographs of stamps, or stamp models, which carry out this idea, inasmuch as the vignettes are the Arms of different states of the Union. Those that we have seen are as follows:

- 1c. Arms of the State of New York. (A photo only known of this design.)
- 2c. Arms of the State of North Carolina. (Photo shows this 2c Proprietary is a square set diagonally.)
- 3c. Arms of the State of Georgia. (Photo shows this 3c Proprietary is a larger square set diagonally.)
- 3c. Arms of the State of New Jersey. (Photo shows this 3c, U. S. I. R. size as issued.
- 25c. Arms of the State of South Carolina. (Design not seen by C. W. B.)
- 50c. Arms of the State of Pennsylvania. (Design not seen by C. W. B.)
- 1.00. Arms of the State of Virginia. (Design not seen by C. W. B.)
- 3.50. Arms of the State of Rhode Island. (It is a pity this cannot now be legally illustrated.)
- 5.00. Arms of the State of Delaware. (It is a pity this cannot now be legally illustrated.)

(Photos of these 1c, 2c, 3c, 3c, 25c, 50c were sold by Bangs & Co. in 1878. The 25c and 50c photos are not now known to C. W. B.)

The last of these six designs are, practically, of the design of the stamps of the same value of the second issue excepting that the Arms are substituted for the head of Washington. The first three values are of entirely different designs to anything ever adopted, there being two separate designs for the 3c. (pages 27, 28) ⁽¹⁾

The following extract from a letter to Mr. Carpenter from Mr. Edwin Lemasure, dated May 26, 1870, may be of interest. "The ink of the one cent Proprietary stamp is constituted and consumed at about the following rate, viz:

Rose Pink, 12 lbs.
Orange Mineral, 5 lbs.
Persian Red, 2½ lbs.

9 lbs. to print 1000 sheets." (page 34)

(1) Die essays of these beautiful designs printed in black on India paper are now (1956) well known for the \$3.50 and \$5, also a beautiful \$25 with Arms of Maryland. Essay plates of eight (4x2), of these three denominations with imprint of Jos. R. Carpenter, were obtained, from Mr. Carpenter's successor the Philadelphia Bank Note Co., early in this century, by the Frank P. Brown Co. owned by the late Mr. Pollitz, of Boston. He had six sheets (48) printed from each plate on thin cardboard in yellow-brown, gray, green and plum, and a total of 31 sheets (248) printed in blue, from each plate; each essay being numbered on the back with red ink by hand. The \$25 was in 1867 essayed in bicolours—scarlet frame with green vignette, same colors reversed, blue frame with orange vignette, green frame with plum vignette, etc. The frames are same design as issued. C. W. B.

AMG Overprints

R. Fortuna of Trieste was commissioned to do the AMG Overprints according to Bert Happ in his article "Italian AMG Issues" which was published in the December 6, 1952 issue of *Stamps*. Four electros of 25 subjects each were used in printing the first set of the small size AMG-VG stamps. These show considerable variety with various size type fonts—Happ terms these "eccentricities." The AMG-FTT overprints also were the work of this printer until mid-1949 when due to these "eccentricities," and the further fact that Fortuna was accused of mis-use of the AMG-VG plates, the job was taken over by the Italian Government Printing Office.

Greek Artist

Greece will issue a fourteen stamp set "sometime in April" to honor the kings and queens of that country. According to P. J. Drossos, E. P. S. 825, the Athens dealer, the eminent Greek artist and engraver, A. Tassos, deserves the credit for these handsome designs. Printing was by Aspioti-Elka, Graphic Arts Co., Ltd., Athens.

Richard S. Bohn, E. P. S. 359

Chairman of the Fifth International Philatelic Exhibition



Richard S. Bohn

This article is a reprint, with slight changes to suit the philatelic reader, of one-half of an article by this writer which appeared in the April 1956 issue of Westchester Life. The original piece was slanted to the non philatelist and included data about FIPEX and the Coliseum.

By Edith M. Faulstich

On the 28th of this month, men in turbans, women in kimonos, British diplomats and French ex-prime ministers are apt to rub elbows with youngsters, Wall Street tycoons, P.-T. A. mammas, Texas cattle men and TV stars, as the doors of the greatest philatelic exhibition of all time swing open at the New York Coliseum.

It takes hundreds of hard working, conscientious people to assure the success of such a show, but heading them there must be one key person who has the dynamic quality and perseverance to co-ordinate all work, foresee problems, stand up under disappointments and take success in stride. Such a person is Richard S. Bohn, chairman of the Fifth International Philatelic Exhibition, known as FIPEX.

Mr. Bohn lives just over the Westchester County line in a charming new home in New Canaan, Connecticut. He said that FIPEX was chosen as one of the show openers of the fabulous \$35 million dollar Coliseum because of its cultural aspects and worldwide appeal. The show will be housed on two floors of the four-floor exposition building. A national photographic show and an international motor sports show will occupy the two other floors.

Staging a two-floor show is no small task. It is an around-the-clock undertaking and could not possibly be tackled by an organization with a mere average man at its helm. But they say if you want to get many jobs done in a hurry, ask the busiest man you know and he will find time to do them. Such seems to be the case with Mr. Bohn.

He is a tall, imposing man, big of frame although he could hardly be called heavy set. He has a leaning toward brown suits and good cigars. One eye droops slightly and his smile has a mischievous twist so you never quite know whether he is laughing at you or

with you. Born in Fort Wayne, Indiana, he attended local schools, matriculated at Purdue University, and came to New York in 1916.

Talking over lunch at the New York Athletic Club, he seemed more anxious to discuss FIPEX than personal experiences. But I did learn that his older brother had exposed him to stamp collecting when Dick was only nine years old; that he put his albums aside when girls and college studies claimed his time. However, after college he began to collect seriously again and brought his albums with him when he came east.

The busy Mr. Bohn always has a ready handshake and a hearty laugh and seems to take great personal pleasure in making newcomers to philately feel at home. He said that experience had taught him that usually the very men or women who are sure stamp collecting is only for those who have never achieved adulthood are just the ones who become the most enthusiastic when they learn of the many facets of philately.

"I have known men," Bohn said, "who bought stamps with bridge designs simply because they were engineers. Then suddenly they became interested in essays and proofs of the stamps, and original drawings of the designs. Before you realized it they were specializing in stamps from the topical viewpoint, or in essays and proofs. Incidentally," he added, with a characteristic shrewd twinkle in his eye, "you might mention that there will be sections for essays and proofs in FIPEX."

"Is this a commercial?" I laughed and asked, "What about people who do not collect this material?"

"There is something for everyone," Mr. Bohn stated. "There will be over two thousand frames of material. Not just stamps, but letters carried by Pony Express riders, illustrated letter sheets that are works of contemporary art, old postally used Valentines, mail carried by boat hundreds of years ago, autographs, prisoner-of-war mail, envelopes free-franked by our presidents and their wives, stage coach material, letters from the Civil War that will thrill even the uninterested, and stamps called postmaster provisionals (issued by individual postmasters before our government produced stamps for the first time in 1847). There will be beautiful parchment letters written by monks during the middle ages and jet mail which went hurtling through the skies only yesterday."

I noted Bohn's sincere enthusiasm and decided it was a good opportunity to draw him back to his personal story. I found he was a general collector until 1940 when he joined the Collectors Club of New York. Then he began to see the advantages of specializing and chose the airmail field. He also collects Lincolnia. In 1946 Mr. Bohn founded Aero-Philatelists which is now an internationally known organization, and in 1948 he became president of the Collectors Club which office he held through 1951. During that time his Indiana background became well known to members, for he instigated what he called the "Hoosier Picnic."

"Now back in Indiana," Bohn was heard to say as he took the floor as president of the highly esteemed club, "we used to have what we called the hoosier picnics. I doubt if we would have had as many if one person had to do all the work. But at the hoosier picnic everybody brought something; one a cake, another a jar of pickles, another a fried chicken and so on. And you know," Dick would say half smiling, "you'd be surprised how much fun it was with everyone contributing something."

Of course there were those at the club who scoffed at such an idea. Hoosier Picnic, indeed! they'd say. This is New York. But it was amazing how many more people went to work, how many more people became a working part of the club.

Professionally Mr. Bohn continued as president of Preferred Utilities Manufacturing Corporation which he had founded in 1921, five years after he came to New York. Such a position requires a great deal of a man's time, yet Bohn gives more than average time to philatelic pursuits because he feels that stamps do so much to relax the tired and tense business man. He spouted enthusiastically about the good will engendered by the hobby.

"Through the study of stamps," he said, "one makes lasting friendships and enlarges one's store of knowledge. Furthermore a better understanding is gained of the customs and ideologies of peoples of other lands. Through stamps," he went on, "you begin to feel as though you know that man in Australia, the woman in Germany, or the youngster in England who has been corresponding with you. Through the hobby you find kindred

souls to visit in this country, or in other countries, if you are fortunate enough to travel. And a man with his album in the grip will be able to relax at night after the tensions of the day and thus be better prepared for the conferences of the morrow. That is why I feel stamps actually help the business man. I also think they offer mental therapy for women with small children, and for those whose children are grown. They offer relaxation to the former and substitution to the latter."

Dick Bohn got his ground work in international show procedure at CIPEX, the last great international philatelic exhibition held in this country. That was in May, 1947 when he acted as a Director of the Association for Stamp Exhibitions. In 1951 Bohn was elected president of the group and immediately began to direct his energies toward FIPEX.

Watching him at work, whether at luncheon or dinner conferences, or directing meetings, or inspecting art work or blue prints at his charming New Canaan home, one always gets the feeling that nothing is beyond his capabilities or interest. His humor never deserts



him even when calling for committee reports at a meeting. But sometimes this dynamo's humor turns sarcastic to the chagrin of his confreres. Asked once if he did not think this might hurt the feelings of some of the more sensitive workers, Dick widened into his most disarming grin and said, "You know I love everybody and I wouldn't have anyone on a committee if I didn't love him, and know he could do a job. But when people ask darn fool questions they must be cut down so that they will stay down, or no meeting would ever come to an end."

So one way or another all the working parts are jelled and Dick Bohn gets his jobs done. And no matter how hard it is for any one with one or two jobs on FIPEX they think of Dick and his dozens of jobs and carry on. No one gets any money for any of the work. It is a non-profit cultural venture, done in the interests of humanity and philately.

The years since a nine year old boy hinged his first stamp in an album and 1956 when that same boy, now a successful man, heads what seems destined to be the greatest event of its kind ever staged, have afforded Dick Bohn many memories. His experiences have run the gamut from childish delight over a bright picture on a stamp from some far distant country, to the thrill of an adult historian who has acquired a new item for his airmail or Lincolnia collection. For Mr. Bohn has won many honors philatelically and has won repute as one of the greatest holders of Lincoln material in this nation. His hunt for

choice items has taken him from the bustling basement of a New York cafeteria, to rustic spots, and on to Park Avenue auctions.

One of his trips took him to New England. His son had heard of a woman who wanted to sell her late husband's album. So Dick took a taxi, a plane, a train and hired a car to drive over a winding, rutted road to a humble abode where a proud widow brought out her husband's coveted album. Bohn's heart sank as he glanced through the album he had gone so many miles to see. He didn't like to tell the woman that the stamps were worth nothing and yet they were of no use to him. So in his most charming way he explained that they were not the kind he wanted but he would take them for a few dollars if it would help.

The woman looked so pathetic as she took the album from him and closed it that Dick felt abashed.

"My husband said it was worth \$100," she told him firmly, "and I believe *him*."

Mr. Bohn who seems to know just how to manage his Board of Governors or workers on an international show, suddenly felt at a complete loss. Would that \$100 mean income for this woman?

He said, "Well maybe he was right. Perhaps I overlooked something. Let me have another glance at it." Again he fanned through the album. He couldn't let the woman down, so he smiled and said, "I think maybe your husband was right. I will give you the \$100 for it."

"The woman looked at me so oddly," Dick said, "that I wondered if she thought I had been trying to defraud her! When I got home I wasn't sure if I had been a sucker or a philanthropist. In any event, I put the album in a box in the den closet and forgot about it for several years. One day I drew it out and inspected it closely. One stamp looked rather odd and I found later that it was worth \$1,800! I guess it just proves that being kind pays off."

Today Dick hasn't much time for trips to the rustic parts of our country, for every moment is spent on working toward the success of FIPEX. The great show is being publicized on radio, TV, by window displays in banks and department stores, and in the press. Not only is it being propagated here but throughout the world.

James Leslie Designs Scottish Label

James Leslie, the well known Dundee artist, has turned his talent to the creation of a label featuring Robert Burns. The Postmaster General declined to issue a stamp to mark the bicentennial of the Bard of Ayr so the Scottish Secretariat, with typical Scottish determination, issued a label printed in blue. The design features a portrait of Burns surrounded by leaves and thistles, and with the Cross of St. Andrew in the background. Inscriptions include "Now's The Day And Now's The Hour" on either side of the portrait, "Scotland", the dates "1759-1959" and "Twa Plack" (two placks, the currency of the period, the equivalent of 2/3 of a penny). The Leslie designed label is being sold by the Scottish Secretariat, 28 Elmbank Crescent, Glasgow at 1s per sheet of 20 or 4s per 100.

Description of a Die

In the series entitled "Fundamentals of Philately" by L. N. and M. Williams in the *American Philatelist*, a die is described as follows:

"A die is a piece of metal, a small block or slip, usually steel, sometimes copper or other substance (and very occasionally other material, such as wood, ivory or plastic) upon or into which the design is cut by hand, or in a combination of handwork and machine tooling. The equivalent of the die—used for certain printing processes such as photolithography and photogravure—is a photographic negative produced by means of a special camera."

Memories of Another Great International Exhibition

The Steinmetz Exhibit at the 1913 New York Show

By L. G. Quackenbush

(Reprinted from the *Philatelic Gazette*, December 1913, p. 16)

In our last month's review of the Exhibition we designedly reserved for later and special treatment the very remarkable exhibit which, by winning the trophy known as the Visitor's Cup and donated by *The Philatelic Gazette*, may be said to have carried away the premier popular honors of the Exhibition—to wit, the exhibit made by Jos. A. Steinmetz of Philadelphia.

The advance description of his exhibit furnished by Mr. Steinmetz to this paper and to the official catalogue was calculated to decidedly pique curiosity and to arouse expectation of something decidedly picturesque and original. His description was as follows:

"An hundred or so graphic pages selected at random from a wonderful collection. Little messengers from the isles of the seven seas, from the Orient and the Occident, and from the polar lands of snow. Not just mere dead, drybone stamps, but charming little talismen of the Arabian Knights of Stampdom; living, vibrant, happy children of the fairy kingdom of our entrancing hobby."

This seemed, beforehand, a rhetorical fantasy which Mr. Steinmetz's pages would have a hard task in living up to; but in the event, they did so with consummate ease. Of all the three hundred or more separate exhibits at this show, representing almost countless variations of philatelic taste, this one stood forth 'sui generis' as the most delightfully and brilliantly original philatelic achievement of them all. The Steinmetz collection is a triumph of imaginative insight. It is a succession of stories told in postage stamp hieroglyphics. Mr. Steinmetz treats stamps, not as so many bits of paper, differing from one another in various mechanical attributes of form, color and design but as symbolic things, intimately identified with the warp and woof of human events. He sees beyond the bare husk; he deals with the underlying spirit of stamp issuances, with the romance of poesy of the postage stamp. His collection is a sort of saga of postage stamp legend. And we doubt if any other man in the world has put together a stamp collection rivalling this in real human interest—in intelligibility and fascination to the non-collector. Each page of Mr. Steinmetz's collection depicts some special theme or episode. To convey, in cold type, any just idea of his mode of treatment is well-nigh impossible, especially as Mr. Steinmetz permits himself the widest latitude in carrying out his ideas; but in a general way we may say that his main principle is to rigidly banish everything that has not a direct sequence in the development of his special theme, and per contra, to include everything—stamp, document, photograph, or what not—that can in the slightest degree give added vividness to his general effect. This latter method is not, of course, peculiar to Mr. Steinmetz.

Many philatelists follow the illustrative, expository system first brought to general notice by the late Lord Crawford; but they do so in a cold and limited way as compared to our Philadelphia friend. With him this is not a mere auxiliary feature, but the life and soul of his collection. The stamps he shows would be of little moment were it not for manner in which they are dovetailed together. His eliminations, too, are to the full as significant as his inclusions. He does not require, for example, fifty or a hundred pages to illustrate the development of the private post in America. This is accomplished by a judicious and skillful selection of Blood's, Hale's and other characteristic and typical locals of the period; and the casual beholder will gain therefrom, we believe, a much more distinct impression of the true state of things prior to the regular government issues than

by going through a great mass of pages covering all the local issues of the period. We are not, of course, arguing that Mr. Steinmetz's method is superior, philatelically speaking, to the other and more thorough one in common vogue; but are simply speaking of the striking distinctness of portrayal produced by Mr. Steinmetz's plan of action. His whole treatment of the issues of the United States is wonderfully ingenious and interesting. Their history is indicated, not with the exhaustiveness of more elaborate collections, but by a succession of happy touches which in every instance go straight to the point.

Mr. Steinmetz is a great delver into the little side lanes and obscure by-ways of collecting, and dozens of his pages represent incursions therein which are altogether charming. We had intended trying to give some idea of a few of these pages; but it is so much better and more fully done in a pamphlet which Mr. Steinmetz himself has issued, that we will e'en refer the interested reader to that pamphlet itself, a copy of which we do not doubt Mr. Steinmetz will gladly send to any applicant. (The Steinmetz Miscellany containing copies of letters to the P. O. D. from Toppan, Carpenter & Co. to accompany trial color proofs, etc.)

This brochure, by the way, is of itself a unique and notable publication, as being gotten up by a private collector at his own expense as his individual contribution toward the success of the exhibition. It contains 56 pages, and is one of the most interesting and convincing indications of philately as a useful and pleasurable pursuit that it has ever been our privilege to peruse. Mr. Steinmetz is to be most warmly complimented on the public spirit which prompted its publication.—*The Philatelic Gazette*, Vol. III, December, 1913, No. 16.

Junior Philatelic Society Sends Ambassador to FIPEX

Albert L. Michael has been appointed by the Council of the Junior Philatelic Society in London to be that group's ambassador at FIPEX. Mr. Michael is connected with H. E. Wingfield, Ltd. He will be in America from April 24 to May 23 and will be happy to hear from any ESSAY-PROOF members. He will be staying at the Henry Hudson Hotel, 353 West 57 Street, New York 19.

The Junior Philatelic Society's headquarters is at 44 Fleet Street, London E. C. 4, England. The society is the largest philatelic group in the British commonwealth and circulates the Stamp Lover free to members. Life subscription is \$30.00. A bouquet is justified to the J. P. S. for its excellent index to philatelic literature of the world. In over fifteen years of philatelic writing I have yet to find a more complete general index, in easily readable form, in any publication.—E. M. F.

Austrian Essay

An essay of the proposed black air mail overprint with the denomination "1 K 50 h" was struck on stamps of the first emission of the 1918-1935 air mail stamps of Austria. The overprint was placed so as to cover the basic (original) value of the stamp. Further essays are the trials for the placement of the decimal point between the Kronen and Heller values. The final form shows the decimal point placed in the center. Essays show it placed at the top or at the bottom.—From The January-February 1956 *Bulletin of the Austria Philatelic Society*.

Baxter Handbook Sold Out

The notable work of James H. Baxter, entitled "Printing Postage Stamps by Line Engraving" was recognized as one of the most important works of its kind. It originally appeared in serial form in the *American Philatelist* and was later revised for publication in handbook form. The last copy was sold, so the work is no longer available.

Frederick Halpin

Master Engraver

By Lester U. Beitz

This fine essay was written by M/Sgt. Lester U. Beitz, No. 888 of the Confederate Stamp Alliance. It appeared in Raynor Hubbel's "Confederate Corner" in Weekly Philatelic Gossip, October 15, 1955, and is reprinted here with the kind permission of editor Harry Weiss of that magazine. Subheadings and illustrations have been added.—The Editor.

From a standpoint of engraving excellence, it is considered generally that the works of Frederick W. Halpin are the finest productions in Confederate Philately. Research discloses but scant glimpses into the career of this skillful craftsman. However, from the limited data available it is evident that he practiced his craft in a semi-itinerant manner; that is, he was never closely associated with any particular resident group, society or school of American engravers. His transient characteristic is quite obvious when one traces his whereabouts and employers over a period of 25 years, so it is not surprising that he appeared in Richmond in 1863 to begin an important episode of his itinerant career.

Frederick W. Halpin was born in Worcester, England in 1805. Early in his apprentice years he was associated with the potters trade, presumably as a decorator or mold-maker. There is evidence to sustain his having been employed in the famous Staffordshire Pottery shops and the influence of this early training is inherent in his later engraving style.

The adaptation of his pottery activities to that of engraver-illustrator is not difficult to reconcile. Josiah Wedgwood, the master English potter, was during the early 1800's producing an excellent ware, glazed and decorated to a remarkable beauty. His accomplishments in the art of fine pottery making definitely influenced trends in other decorative crafts, therefore Halpin's transition from decorator to engraver is a logical development. Halpin left England and migrated to the United States, arriving in New York in 1842.

With the Harpers in New York

It must be assumed that he engaged in some engraving pursuits prior to his arrival in this country since his earliest recognition as an American engraver is in the production of book illustrations, and stipple portraits. At any rate, Halpin was not too long in attaining a reputation as an engraver of merit. This stature is indicated in a frontispiece he executed for a volume titled "Napoleon at St. Helena," by John S. C. Abbott, published by Harper & Brothers in 1855.

Abbott was a very popular historical writer; the Harper house was preeminent in American publishing, so it is certain that Halpin was held in high regard by the Harpers in having been commissioned to do this important work. And it is an engraving of distinguished quality. The plate is characterized by a masterly treatment of portraiture, that of Napoleon and his Secretary. It is here that Halpin strikes a chord which establishes his true forte—portraiture. The volume is illustrated throughout by engravings from the burins of others, works of no distinctive quality, many of which border upon simple mediocrity. So, Frederick Halpin may be considered, at 49 years, to have become a moderately successful exponent of the art of engraving on steel. It is a tribute to the Harpers in having recognized Halpin's ability to execute that Napoleonic plate for one of their deluxe editions.

During the mid-1850's, the Harpers embarked upon an ambitious campaign to bring the published periodical into every American home. Their book production, though of a high standard, was permitted to become more restricted in scope and, in respects, subjected to the mass volume of the "Weekly," "Harper's Monthly Magazine," and other newsworthy subject media in order to supply their expanding market. Engravers and pictorial illustrators were needed to furnish various embellishments for the new publications. In a few short years the field of engraving became furiously competitive. Halpin was nearing 50 now and there is little doubt that the younger aspirants were able to outbid the elder engravers in securing these new commissions. Their services were available comparatively cheaper than the senior craftsman would readily concede to.

A careful study of Halpin's burin stroke reveals that he worked slowly, methodically, with meticulous precision. Ordinarily, these characteristics would have resulted in a hard, stilted presentation, lacking in freedom, technically austere. But Halpin possessed these perfectionist qualities, together with a spirited liveliness of technique — a rare combination of technical precision and artistic animation. Halpin aimed high in his engraving endeavors. It is not irregular, therefore, that the tide of younger craftsmen with their tricks of by-passing older, time consuming methods, with their speed innovations and methods of coping with large scale production, should outdo the old school engravers in furnishing the engraving needs of the vast Harper publishing domain.

Cincinnati, 1857-1862

This metamorphosis resulted in Halpin's removal to Cincinnati, Ohio, where an exceptionally fine pottery had been lately developed in direct competition with the English wares. No doubt the industry offered Halpin a surer recompense for his craftsmanship and he was alert to the opportunity. The extent of his activity in this flourishing enterprise is not known; however the Methodist Book Concern—Poe & Hitchcock, Publishers—were in need of fine engraving and Halpin was again engaged in his primary craft, that of book illustrator and engraver.

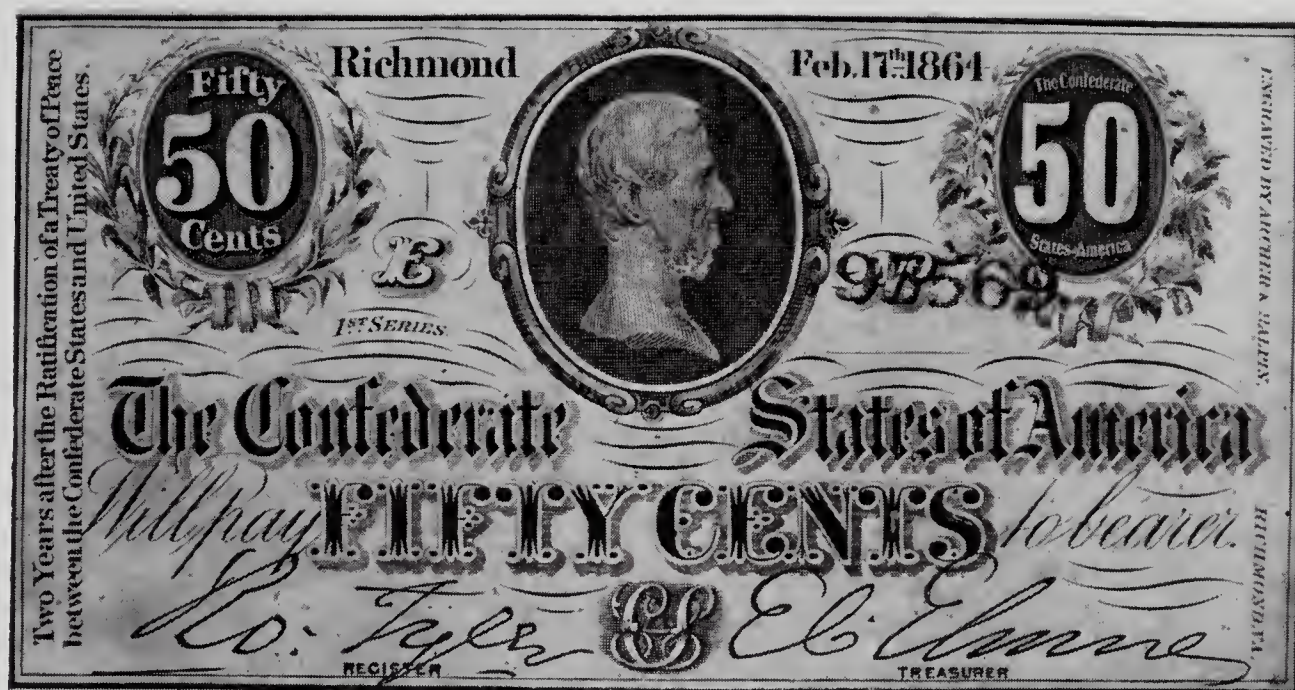
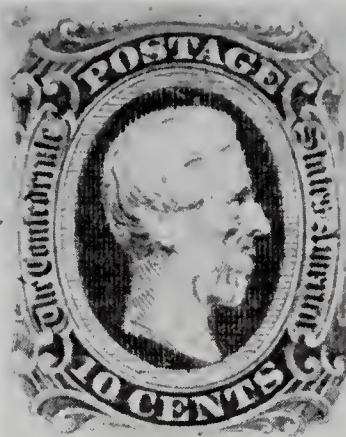
Most of his output during these years (1857-1862), is to be found as frontispieces of "Ladies Repository," a monthly publication of literary and religious content, sponsored by the Methodist Book Society. These illustrations were chiefly of landscape subject matter, not particularly distinctive in theme but nevertheless of commendable composition and draftsmanship. A composite collection of his and other engravings was published in a souvenir-type annual and the reviews of contemporary publications indicate that he was once again recognized as an engraver of note.

It is apparent that Cincinnati was a hot-bed of diverse opinion during the immediate pre-secession weeks and once again the security of Halpin's employment was threatened. The Editor of the "Repository" refers frequently in his editorial comment to the political unrest, to the production and circulation difficulties incident to his periodical. He reports that the entire literary staff took to the outskirts of the city and joined the local defenders in repulsing an uprising or raid of sorts. This action undoubtedly had its influence upon Halpin's decision to seek new horizons.

He had, through consummate skill and initiative, attained a reasonable degree of success in New York, only to be smothered in the great surge of art and writing which engulfed the publishing field. He had grasped another opportunity toward re-establishment and now found himself subject to a similar potential upheaval. He was, to be certain, very reflective in determining his next course of endeavor.

Engraver for the Confederate States

The Confederate States had formed as a new, independent commonwealth and Halpin reasoned that it alone offered him the respect, the recognition and recompense to which a master engraver of his calibre was entitled. Richmond, the capital, was certainly an appropriate haven for his talents. His burin was ready when, in mid-1863, he sat down at



Courtesy Julian Blanchard

Confederate States Stamp and Note Engraved by Frederick Halpin.
Stamp (Scott's No. 12, 1863) enlarged $1\frac{1}{2}$ times; Note (1864) actual size.
Halpin also engraved No. 8 (2c Jackson) and No. 13 (20c Washington), 1863.

his bench in the Archer & Daly Printing House at Richmond to commence his artistry on the production of Confederate States Postage Stamps.

I have studied each of his Archer & Daly stamp productions carefully; that is, in respect to the designing, lettering, treatment of pattern and to the overall engraving skill employed. All are exquisite examples of fine steel engraving, but the Scott's #13 is, I believe, his loftiest attainment. In comparing this work with his 1854 frontispiece engraving of Napoleon dictating to his secretary, it rates as a true masterpiece of philatelic engraving. This comparison is justly necessary in order to establish his philatelic accomplishment in relation to the proven ability which he exemplified in his earlier years with the Harpers. While his other plates are of singular merit, the Scott #13 is, by far, his crowning achievement.

With the termination of the Confederacy, little is known of F. Halpin, Sc. He was, in 1865, 60 years of age and with his third career disrupted, he returned to New York. The craft of hand-engraving had undergone many technical process changes and Halpin was considered of the "old school" now. His remaining years were spent in painting portraits, but here again, ill-timing handicapped his efforts. In the early 1860's, the American Portraitist was coming into his own and the younger men had become quite firmly established in the New York studios. Halpin, in his new role, is not mentioned as an exhibitor of any particular mettle.

Frederick Halpin died in Jersey City, N. J. in February, 1880. He was neither poor nor well-to-do, but satisfied, I am certain, that he had done well in spite of his ill-timed efforts, as a master engraver on steel.

Latvia

Riga Liberation Commemorative

By George W. Caldwell

On November 18, 1918 Latvia became an independent democratic republic. Six weeks later this young nation, except for a small portion in the extreme southwest, was overrun by the Russian Red Army, and a Soviet government was set up in Riga, the capital.

In the spring of the following year, a Latvian regiment together with Baltic reserves and some volunteers attacked the city bringing about its capitulation on May 22, 1919. This event was commemorated on June 15, 1919 by the issuing of three stamps, all in the same design (Scott's design A2). Julius Viebig essayed the design and the stamps were lithographed by G. D. Meyer in Libau on smooth white paper. For some of the 15 and 35 Kapeikas printings a lightly ribbed paper was used. In late July the three values also appeared on thin porous paper listed in Scott as pelure and known in some localities as cigarette paper. These stamps were issued only in imperforate form; there are however some privately perforated, 11½ gauge.

According to Dr. Victor Meyer-Brehm, in his article entitled *Die Gedenkausgaben von Lettland 1919/20* (The Commemorative Issues of Latvia 1919/20) the initial instalment of which was published in the April 1952 issue of *Journal Philatelique de Berne*, black proofs on chalky paper are known; also the three values in vertical format on a single small sheet (presumably in black). He also mentions proofs on surface tinted paper (presumably in black) as well as the 15 and 35 Kapeikas in normal colors and the three values in vertical format on a single small sheet (presumably surface tinted).

Dr. Meyer-Brehm warns against very well made counterfeits of the proofs. Obviously he refers to those with sufficient margins to indicate printings from a single cliché.

Who Engraved this Roumania Series?

(From the column by "Janus" in *Western Stamp Collector*, March 13, 1956)

To the best of my knowledge and belief, Roumania has not had recess-engraved stamps within human memory. In fact (on looking it up) I find that this year marks the 50th anniversary of their last series produced in this process, and then the printers were Bradbury Wilkinson & Co. Ltd. in England.

Imagine my astonishment when—after 27 years of uninterrupted photogravure printing, Roumania blossoms out with a very capably produced, recess-printed set honoring the six "Famous Men" of 1955, as advised by the World Peace Council. Six large portrait stamps, very nicely designed and engraved—but where? In Roumania? Possibly they have people working on banknotes in the State Printing Office, who can do the work. S. Zainea signs the work (possible as designer-engraver) but I have never heard of him. Roumanian banknotes for comparison purposes are hard to come by.

The work is delicate, the faces very lightly shaded. I compared techniques and none of the existing Iron Curtain states fit the bill. Hungary, Poland, Czechoslovakia were the possibles, perhaps also the USSR but paper, perforation and technique are all diverse. So it must be the Roumanians themselves and more power to their elbow. I look forward to seeing more of this kind of work at Bucharest.

The designing and engraving of the 500fr airmail stamp for French Somali Coast is credited to M. Pheulpin. The stamp was released Feb. 20, 1956.

In Memoriam

It is always a sad duty to report the loss of a fellow member. At times we may miss this opportunity to express our sympathy and pay some small tribute in these columns unless we are properly advised in time about the loss of a member. You are all asked to cooperate by sending obituary information to the editor as soon as word is received of the passing of a friend who belongs to our society.

Dr. Robert C. H. Lee, E. P. S. 738

Dr. Robert C. H. Lee passed away October 20, 1955. He will not only be remembered for his world renowned collections of China and Hawaii, but also for his sincere interest in trying to help fellow philatelists. A letter from him just prior to his sudden death indicated his plans to write an article for our JOURNAL.

In addition to his membership in the ESSAY-PROOF SOCIETY, Dr. Lee was a fellow of the Royal Philatelic Society of London, the Collectors Club of New York, the Society of Philatelic Americans, the American Philatelic Society, the Hawaiian Philatelic Society, the China Stamp Society, and other organizations. He was a past president of the Hawaiian group and president of the Tam Shan Chapter of the China society.

His contributions to the philatelic world serve as a memorial to his stature in our hobby. His study of the plating of China's first issue, recorded for posterity in the Collectors Club Philatelist, is considered by many to be his outstanding literary contribution. Dr. Lee was as interested in keeping abreast of current philatelic news as he was in contributing articles of lasting interest, so he will also be remembered as the excellent stamp news editor of the Honolulu Advertiser.—E. M. F.

James D. Smart, E. P. S. 661

James D. Smart died in Oshawa Hospital, October 21, 1955.

According to a report by Vincent G. Greene, in B. N. A. Topics, November 1955, Mr. Smart was born in Brookville, Ontario, March 27, 1890. He had recently retired as the Canadian manager of the General Motors Acceptance Corporation. Although his home was in Oshawa, he travelled extensively in Canada, the United States, Australia and the Far East.

Mr. Smart began to collect as a boy but did not take the hobby seriously until 1931. He began to specialize in Canadian material in 1935. He was also interested in photography, fishing and gardening. In addition to membership in non-philatelic groups, and in our society, he was also a member of the Royal Philatelic Society, the Collectors Club of New York, the Canadian Philatelic Society, the British North American Philatelic Society and the Toronto Stamp Collectors Club.

Shortly before his death, Mr. Smart gave instructions to J. N. Sissons, Ltd., to auction his Pence and 1859 issues. The sale, which took place in October, included the famous Dundas 12 pence—one of the finest used 12d in existence.

Hugh M. Clark, E. P. S. 79CH

Hugh M. Clark of La Jolla, California, died January 21 in Los Angeles, at the age of 69.

Born in Chicago, Mr. Clark took an interest in stamps at an early age as a result of his invalidism from bone tuberculosis. Even before he was "of age", he had become a

stamp dealer in Chicago. In 1912 he joined Scott Stamp & Coin Co. in New York. Almost from that time the Clark name has been synonymous with stamp collecting. Mr. Clark's first wife, the late Mrs. Theresa M. Clark, worked hand-in-hand with him in his philatelic career until her death in 1953. His second wife, the former Miss Jean Koor, had been a long time friend of the Clark family and was prominently associated with Scott Publications in the capacity of confidential secretary to the Clarks.

Two years after Mr. Clark joined the Scott firm, he took over the management and in 1938 purchased full rights therein. Later he sold the merchandising part of the firm to Norman Serphos and set up a new corporation to which he devoted his full time. This he called Scott Publications, Inc. In 1956 the firm was sold to Harmer, Rooke and Co. but the Clarks continued as associate editors of the internationally used catalogue.

Hugh Clark has made a niche in philatelic history that will be long remembered. His contributions have been many. In addition to his editing of the Scott catalogue and other publications, he has furthered interest in the hobby through the medium of writing, publicity, donations, and general helpfulness. His donation of the fabulous Luff Reference Collection and Library to the Philatelic Foundation was an example of his generosity toward the hobby. He is reputed to have handled the sales of millions of dollars worth of stamps in his lifetime. In addition to his membership in our society, Mr. Clark belonged to, and was active in, most of the major philatelic organizations and was a past president of the American Stamp Dealers Association.

He is survived by his wife, Mrs. Jean Koor Clark of La Jolla, California.—E. M. F.

Dr. Clarence W. Hennan, E. P. S. 16C

Dr. Clarence Hennan died February 28 at Michael Reese Hospital, Chicago, after a five-year illness.

Born in a log cabin near Richmond Center, Wisconsin, young Clarence worked hard and determined to become a physician. Subsequently he graduated from Marquette University and Loyola. Later he became president of the Jackson Park Hospital Medical Staff and of the Chicago Society of Industrial Medical Surgeons. Simultaneous with his interest in medicine was his interest in philately. He has been an acknowledged leader in our field for about forty years. His collection of Chicago locals is now in the custody of the Chicago Historical Society of which he was a trustee. His famous "Dom Pedros" of Brazil won many awards and his collection of Haiti is said to be without compare. It was the basis for a series of articles which will soon be published by the American Philatelic Society in handbook form.

Courts of Honor at various international exhibitions here and abroad featured portions of Dr. Hennan's collection. When he exhibited for competition he invariably took top awards. This happened in Sweden, Norway, Cuba, South America and elsewhere. Twenty frames of his Central American States are entered at FIPEX.

Dr. Hennan, besides holding membership in our society, was a past president of the Chicago Philatelic Society, the American Philatelic Society, and the Collectors Club of Chicago. He was a Fellow of the Royal Philatelic Society of London and belonged to the Collectors Club of New York, the Society of Philatelic Americans, the Society of Postal Historians, the Garfield Perry Stamp Club of Cleveland and many other philatelic organizations. In non-philatelic circles he was a member of many medical groups, the Chicago Athletic Association and he was a 32nd degree Mason, of Medinah Temple.

He is survived by his wife, a son, Dr. William Hennan of Chicago, and a young grand-daughter.—E. M. F.

Brazil's 700 Reis stamp (Scott's design A19) issued in 1878 was engraved by Louis Delmore.

Historical Catalogue of U. S. Stamp Essays & Proofs

By Clarence W. Brazier, D. Sc.

Early in 1932 I started to write a book with this title, but the Chapter on engravers led to so much research that it ran for eight or ten years in the *Collectors Club Philatelist* and became a book in itself.

The object of this illustrated historical work is to provide as far as possible a catalogue and check list of all known essays and proofs of United States stamps, in order that collectors may be able to recognize and identify uncatalogued oddities of U. S. stamps with quotations of present market values. All varieties not listed in Scott's Standard Catalogue will find a "home" in this list beginning with the source of the design and including unlisted drawings, designs, essays, proofs, reprints, special printings, overprinted stamps and forgeries that can be connected with the issues of U. S. postage, carrier, special delivery, postage due, newspaper, official, postal cards, envelopes and revenue stamps. Proofs in normal colors already listed in Scott's Specialized Catalogue will necessarily be included here as well as other printings not regularly issued and used.

The aim of this work is to supplement the existing listing of normal colors with all known color impressions, information as to the quantity manufactured and date of issue of each item so far as may be ascertained, including the names of the manufacturer, designers, engravers, date of submission or approval, size and government number of the die and the various emissions of proofs by respective manufacturers on each variety of paper.

In a historical study of this character it is desirable to gather and include all known historical data, such as chronological lists of the manufacturers with dates, a similar biographical list of the designers and engravers of U. S. Essays and Proofs, and a chronological bibliography of all previous book, pamphlet and magazine articles, government reports and correspondence pertaining to this subject.

The author would be especially thankful for any information as to the above and as to any existing bound books, or unbound sets, of proofs as issued—with notations if possible, as to the date of issuance and especially as to the quantity of each individual emission and any other information as to the manufacture and reasons for same or as to their disposition or distribution.

Essays and proofs are so closely allied as are all the items included in their scope that a study of one necessarily includes a study of the other, although they will be listed separately according to the definitions herein established.

It is the author's desire to make this work as complete and thorough as it can be and he realizes this will be possible only with the hearty cooperation of all collectors and dealers who have knowledge that will supplement the information so far compiled and thus make this their own catalogue to be revised periodically. The author also recognizes that in a compilation of so many facts from many sources errors and omissions are bound to occur in the early editions and earnestly requests readers to aid him in correcting them by giving the benefit of their special knowledge, by submitting for inspection, or by calling attention to items or works of others that may have escaped the author's attention. Only by frank and open constructive criticism can this work be completed and perfected.

The publication in serial form will therefore give opportunity for final revisions and the inclusion of additional facts that may be contributed in the meantime. The writer would therefore be grateful to note any corrections or additions that would tend to make this work a standard record book on United States Essays & Proofs, similar to Scott's Specialized Catalogue which since 1928 includes lists of normal Proofs of United States Postage, (1930) Revenue Proofs and (1929) SPECIMEN stamps prepared for it with assistance of this author.

I am glad to acknowledge the very kind assistance of many of our foremost collectors and dealers as well as previous publications by those who have been formerly interested in this study and without whose aid this work would be impossible.

In 1904, George L. Toppan published a check list of normal proofs and the first two paragraphs of this "Preface" are as pertinent today as at that time and are therefore quoted—

"The collecting of proofs and essays, especially of the stamps of the United States, is an interesting and instructive branch of philately which is becoming more popular day by day. This, when one stops to consider it, is not at all surprising; in the first place, great care is taken to obtain perfectly clear impressions, much more so than is the case with the stamps themselves, and every detail of the engraving is brought out strongly and distinctly. Again, with our own stamps at least, the supply is constantly decreasing and, as the plates have been destroyed in the majority of cases, there is no chance of more being struck off to supply future demands. This being so, then, we have no hesitation in saying that they can never be bought cheaper than at the present time and the prospect is that, with the ever increasing demand, they will appreciate greatly in value in the near future."

The truth of the above can be readily appreciated when comparing the values he gave in 1904 with the values listed in Scott's Specialized Catalogue of today, which are generally acknowledged need revisions upward to keep pace with the growing demand for proofs.

Edward H. Mason when exhibiting his essays and proofs in Boston, said; "Essays that lead up to the accepted design should undoubtedly be placed as introductions to the proofs and trial colors and finally the adopted stamp should be shown. Mr. Mandel's collection, which formed the basis of the Crawford Collection was arranged this way. It seems to me that every serious collector of United States stamps should endeavor to introduce an issue by showing as many essays and proofs leading up to that issue, as he can gather together."

The famous Breitfuss collection and Lord Crawford's United States collection were similarly arranged. The author believes a chronological arrangement is the proper one to illustrate the history of a stamp; thus reprints would naturally follow the regularly issued stamp. For many years serious collectors in Europe, more than in this country, have collected such proofs as were available in connection with the stamps made from the same dies and plates.

John W. Scott, who sold many of the early essay and proof collections, wrote the following in the *Metropolitan Philatelist*.

"PROOFS, SPECIMENS AND ESSAYS.

We have frequently called attention to the growing demand for proofs, specimens and essays. The wise ones have secured all that their scheme of collecting called for, those who are trailing along behind will find it extremely difficult to fill their wants. Practically all specialists now commence the country with the essays following with the accepted design and the trial colors. With proof impressions of the original plate, retouches are easily seen and errors and faults accounted for. The happy possessor of the proof showing the "capped 2" in the 1890 United States issue has one of the rarest stamps yet found in this country. What does the minute figure "I" on the center dome of the five-cent Italian Campanile, or the "I" on the fifteen-cent which is enclosed in a rectangular space on the shaft, stand for? The die proof would probably tell the tale.

Turning back to our own country we find the 1869 series very prolific in essays or variants of the adopted design. The set as originally made all had the figures of value in small numerals and some old collectors are ready to swear that they bought the twelve-cent in this shape at the post office and have had them used. It is certain that they were prepared printed in sheets gummed and grilled ready for use. The one, two, three and twelve-cent in various colors could until lately have been secured at very reasonable figures, but like many other good things they have now advanced

in price. The six-cent was originally prepared as a five-cent with numerals in lower corners; it can be found in several colors. Of the ten-cent no vestige of the original design remains in the adopted stamp. The essay for this value bears a three-quarter face to right of Lincoln with lictor's fasces at sides. The fifteen-cent, although retaining the original design, had the numerals enlarged and various attempts were made to make the value more conspicuous, such as overprinting it with large outlined figures, printing it on mottled papers, etc., but it stands practically as first made. The twenty-four-cent retains its pristine beauty, all the alterations being below the words of value, the numerals being enlarged and the ornaments at their sides made to correspond to the new figures. The loss of the original thirty-cent is the most regretted by American collectors, the first design being a companion piece to the twenty-four-cent, the central figure depicting the surrender of Burgoyne at Saratoga. As this value was the current postage to England the design was withdrawn and the United States shield and flags substituted. The essay can be found in various colors. The remaining and highest value originally bore the portrait of Washington, but Lincoln having been removed from the ten-cent was given the place of honor on the ninety-cent. The frame was unaltered except for the enlarged numerals. An entirely new head of Lincoln was engraved, it being quite different from that used on the ten-cent essay. This essay can be found in four colors and the frame printed separate in about twice that number of shades. This is only a rough sketch of what can be found to illustrate a single set of United States stamps. The field is an open one and he who hunts the longest will get the biggest bag, but every day makes the pursuit, if not more difficult, certainly more expensive."

The author has found that a study of die and plate proofs and the papers on which they are printed gives a more comprehensive knowledge of the regularly issued stamps than is otherwise attainable. A thorough knowledge of proofs and their color tones, papers, etc., may sometimes save a collector the embarrassment of being imposed upon. Proofs of valuable stamps are sometimes found on stamp paper even perforated, cancelled or gummed and perhaps grilled to represent genuine stamps and only by a knowledge of existing proofs can a collector tell the difference. For instance, in the *Metropolitan Philatelist* of April 12, 1902, the following appeared: "Collectors are warned to be on the lookout for skillfully prepared U. S. proofs which have been manipulated in such a way as to deceive any but experts. They are now being offered in connection with other bogus stamps by an Armenian just arrived from Paris. The stamps as seen by us were all in blocks of four and consisted of the following varieties:

Imperf.—Carriers, Franklin, Eagle, 1851 1c full ornaments, 10c, 12c.

Perforated—3c outer line, 5c ornaments partly removed, 24c, 30c, 90c. It would be best to purchase a limited amount, say ten dollars, and then have party arrested. The amount expended and the legal expense will be paid by the publisher of the *Metropolitan*."

The bright colors and beautiful impressions add tremendously to the attractiveness of a collection. Colored large die proofs are the finest product of the stamp engravers' art and show clearly the most minute detail that a specialist requires. They are usually rare, especially those signed by the engravers, and therefore worthy of a place in the best collections. Plate proofs being more numerous are generally available to every collector and pairs, strips, blocks or entire sheets when available are of great help to the studious collectors interested in plating a particular stamp.

Brazer Releases 1956 Price List

On February 29, 1956 Dr. Clarence W. Brazer, Box 70, Flushing 52, N. Y. released his new 1956 price list of U. S. Essays & Proofs. This 16-page, profusely illustrated list by the only dealer devoting himself exclusively to this field is a "must" for every member. A copy may be had for ten cents in stamps from Dr. Brazer.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of U. S. Proofs send direct to Sol Altmann, 1113 Teller Ave., New York 56, N. Y. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Vahan Mozian, New York. July 6, 1955.

Reported by Sol. Altmann

United States

1851	1c bright blue, block of 4 on card	40P4	42.00
	3c scarlet, block of 4 on card	41P4	27.00
	5c orange-brown block of 4 on card	42P4	27.00
	10c green, Type 1, block of 4 on card	43P4	42.00
	12c greenish black, block of 4 on card	44P4	26.00
	24c blackish violet, block of 4 on card	45P4	31.00
	30c yellow orange, block of 4 on card	46P4	41.00
	90c deep blue, block of 4 on card	47P4	36.00
1869	10c yellow, block of 4 on India paper	116P3	21.00
	90c carmine & black, block of 4 on India paper	122P3	125.00
	30c blue & carmine, bot. Imp. & plate No. 21, block of 8	112P3	125.00
	90c carmine & black, bot. Imp. & plate No. 22, block of 8	122P3	300.00

H. R. Harmer, N. Y. September 19, 1955

Reported by Sol. Altmann

United States

1890	15c indigo, block of 4 imperf., with B sheet margin	227P5	77.50
1894	1c to \$5 complete set of 13 large die proofs mounted on card in issued colors except 15c in deep violet (unique) the 2c is triangle 1, 3c is unissued triangle 2. (Ex. F. D. R. set)	247P1-263P1	300.00
1926	2c White Plains, (33023) large die proof, (Ex. F. D. R.)	629P1	305.00

Sylvester Colby, N. Y. October 21, 1955

1851	10c green, type plate 1, proof on stamp paper gummed	13P5	28.00
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U. S. Revenue Proofs

1862-71	1c, 2c, 3c plate proofs on card	R2,3,7,9,17,18P4	12.00
	4c, 10c, 15c, 20c plate proofs on card	R20P,21,22,34,36,40,42	13.50
	25c set of 5 on card	R46P4-50P4	9.00
	50c Entry & Mortgage, \$1. Conveyance	R65P,59,66P	14.00
	50c 70c (4) plate proofs on card	R61P,2,3,65P4	13.00
	\$1 (4) plate proofs on card	R67P,8,9,72P4	13.00
	\$1, 1.60, 1.90 (4) plate proofs on card	R75,6,9,80P4	25.00
	\$1 Passage Ticket, Scarce rare card, cut into	R74P4	62.50
	\$2 Conveyance, \$2.00 Probate of Will on card	RS7P,84P4	11.00
	\$2.50 Inland Exchange, plate proof on card	RS4P4	15.00
	\$25 Mortgage, plate proof on card	R100P4	15.50
	\$50 U. S. I. R. plate proof on card	R101P4	15.50
	1c Brandreth, 1c Holloway, 1c Herrick, 1c Biow.	RS31P,32,118,125P4	18.00
	2c Brown, M. & M. plate proof on card	RS40P4	8.00

Bruce G. Daniels, Boston, Mass. November 5, 1955.

Formerly the Collection of C. D. McFadden.

Reported by Sol. Altmann

United States Essays

1847	5c Albany, scarlet die proof on India paper showing cross hatching on all four sides	1XaEb	36.00
	5c Albany, scarlet die proof on India paper, stamp size	1XaEb	20.50
1851	3c Gavit & Co. scarlet die proof on bond paper	33E-Cb	13.00
	3c black on bond paper, stamp size	33E-Dc	13.00
	3c dusky carmine on stiff stamp paper, imperf. cut close	33E-Ea	30.00
	Vignette of Washington in orange-red on India	33E-He	8.00
	3c black large die on India paper	33E-Ia	19.60
	3c brown on bond paper	33E-Mb	12.50
	3c scarlet on bond paper	33E-Nb	13.50
	3c black on India paper, multiple impression	33END	28.50
	3c dull carmine on proof paper (35x38mm)	33E-Ob	15.00
	3c green, vignette only, two heads on proof paper Die No. 14	33E-Oe	6.00
1861	1c blue, vignette only on proof paper	55E-Aa	4.50
	1c blue, vignette only on proof paper	55E-Aa	4.50
	1c blue, original number essay on India paper	55E-Al	14.50
	3c black on proof paper	56E-Af	5.75
	3c black on ivory paper, Nat. B. N. Co.	56E-G	17.50
	3c August, Nat. B. N. Co. incomplete engraving of head only in brown-black on white ivory paper	56E-Hac	12.50
	5c dark brown, original numeral essay on India paper	57E-Aq	15.50
	24c black original numeral essay on India paper	60E-Ah	21.50
	24c red violet original numeral essay on India paper	60E-Ah	13.50
	24c black-blue, complete die on proof paper	60E-Ak	9.50
	90c gray-brown, complete die on proof paper	62E-Ak	10.00
	90c blue original numeral essay on India paper	62E-Ah	16.00
1865-69	1c black on card with coupon attached, imperf. small size	63E-Bd	14.50
	1c blue block of 4 with coupon attached, perf.	63E-Bh	31.00
	2c or 3c blue A. B. N. Co. on stamp paper perf.	79E-Ab	11.50
	3c black Nat. B. N. Co. frame and grill impression on yellow wove paper	82E-Ab	13.50
	3c black Nat. B. N. Co. frame and grill impression on thick white paper, (26x30mm)	82E-Aa	7.25
	3c albino, Nat. B. N. Co. embossed shield in center of stamp	82E-B	8.00
	5c three different in various colors, vignettes only and with Gothic United States, (part of a Revenue essay)	95E-Ae-Af	6.25
1869	No value G. T. Jones, head of Grant, black-brown on pale red wavy lines	112E-Ab	70.00
	1c black-brown, perf. block, B. imprint	112E-De	13.50
	2c orange, perf. block, part imprint B.	113E-De	9.25
	3c black-brown, perf. block	114E-De	12.50
	5c orange, perf. blocks	115aE-Fd	30.50
	10c orange, UR corner, perf.	116E-Dk	8.75
	90c black and blue on India paper	122E-Cc	11.50

Trial Color Proofs

1845	5c orange-vermilion New York, large die proof and vignette essay on India	9X1TC	55.00
	5c black New York, plate of 9 proof on grayish paper	9X1P5	19.50
1851	90c rose-lake, horizontal pair on wove paper	39TC5	47.50
1861	1c dark brown, sheet margin block on wove paper	63TC5	9.50
1869	"Atlanta" Trial Color Proofs on card		
	1c to 12c six values in five colors complete	123-28TC4	1075.00
	15c in eleven bi-colors (green frame black center missing)	129TC4	
	24c in twelve by-colors complete	130TC4	
	30c in fourteen bi-colors complete	131TC4	
	90c in ten bi-colors complete	132TC4	
1893	4c green Columbian, large trial color die proof on glazed card	233TC	61.00
	4c magenta Columbian, large trial color die proof on glazed card	233TC	61.00

Normal Color Proofs

1847	5c and 10c reproduction plate proofs on card	3P4,4P4	14.00
1851	3c scarlet, left sheet margin block of 4 on India, pin hole	41P3	41.00
	12c black, small die proof	44P2	12.50
	12c black, left sheet margin block of 4 on India, cut in top	44P3	41.00
1861	5c brown Premiere Gravure, small die proof	57P2	16.50
	12c black Premiere Gravure small die proof	59P2	14.00
	1c blue, block of 4 on India perforated	63P3	12.50
	10c green, block of 4 on India	68P3	9.25
	10c green, block of 4 on card	68P4	11.50
	12c black, block of 4 on India	69P3	10.00
	30c yellow-orange, block of 4 on India	71P3	14.50
	90c blue, top margin block of 4 on India	72P3	33.00
	90c blue block of 4 on card	72P4	20.50
	2c black, block of 4 on India	73P3	34.00
	3c scarlet, block of 4 on India (Catalog 70.00)	74P3	70.00
	5c brown, small die proof (Catalog 8.50)	76P2	12.00
	5c brown, block of 4 on India (Catalog 12.00)	76P3	12.00
	15c black, block of 4 on India	77P3	12.00
	24c lilac, block of 4 on India (Catalog 37.50)	78P3	37.50
	24c lilac, block of 4 on card (Catalog 30.00)	78P4	30.00
1869	1c to 90c complete set on card	112P4-122P4	45.50
	15c to 90c inverted centers complete set of 4 on card, 120Pa-122Pa,	129Pa	410.00
1898	1c to \$2. Trans-Miss. complete set of bi-colors die essays ..	285E-293E	90.00

Department Stamps

1873	1c to 30c Agriculture, complete set of large die proofs O1P1-O9P1	\$465.00
	1c to 10c Executive, complete set of large die proofs O10P1-O14P1	
	1c to 90c Interior, complete set of large die proofs O15P1-O24P1	
	1c to 90c Justice, complete set of large die proofs O25P1-O34P1	
	1c to 90c Navy, complete set of large die proofs O35P1-O45P1	
	1c to 90c Post Office, complete set of large die proofs O47P1-O56P1	
	1c to 90c State, complete set of large die proofs O57P1-O67P1	
	\$2. to \$20. State high values set of 4 complete hybrids O69PH-	
	O71PH	
	1c to 90c Treasury complete set of large die proofs O72P1-O82P1	
	1c to 90c War, complete set of large die proofs O83P1-O93P1	

P. E. I. Issues by Whiting

All except one of the Prince Edward Island issues were printed by Charles Whiting, Beaufort House, London. The lone exception was the 4½d of the 1870 issue which was printed by the American Banknote Company of Montreal.

Mr. Whiting is well known for his many essays on British stamps.

Viggo Bang Designs “Unified” Series

Each of the Scandinavian countries—Denmark, Finland, Norway, Iceland and Sweden—will release two values in a unified series. Denominations will be the inland letter rates. Viggo Bang, the well known Danish artist, has designed the series which will show five flying swans. Format will be the same as the recent flag issue of Sweden.

Monaco Royal Design

Jules Piel, the French stamp designer and engraver, designed the Monaco wedding series to be released April 19, 1956.

About Members

George B. Wray Requests

George B. Wray, E. P. S. 436, is chairman of a community service committee of the Collectors Club. Members who wish to contribute should send material to Wray, care of Collectors Club, 22 East 35 St., New York 16, N. Y.

Since March 1954, this voluntary committee has been supplying parcels of stamps, albums, handbooks, catalogues and other material to stamp clubs at philanthropic institutions. In two years some 300 parcels have been placed. Continuation of the effort depends upon continued supply of material. The committee draws no line as to locality, creed or other distinctions.

George Turner and Phillip Rochlin

The well known Philatelic Library Association has changed its name to the Philatelic Literature Association. George T. Turner, E. P. S. 49C, was reelected president and the new editor of the "Review" is Phillip Rochlin, E. P. S. 744.

Higgins Seeks Aid

Our secretary, Albert H. Higgins, would like to hear from anyone interested in helping to improve the facilities of the Collectors' Club Library. If you can give a few hours time once a week, either on a weekday or a Saturday, please contact Mr. Higgins.

The Editor Requests

I would like to talk to as many out of town members as possible during FIPEX. Please inquire for me at the society lounge, or leave a message for me at the Hotel Henry Hudson, 358 West 58th Street, just across from the Coliseum. I will be staying there during the show.—E. M. F.

Reports of Chapter Meetings

New York Chapter No. 1

SOL. ALTMANN, *Chairman*

PHILLIP ROCHLIN, *Secretary*

Meeting of January 25, 1956. Members present: Altmann, Blanchard, Brazer, Mrs. Brazer, Brooks, Finkelburg, Gros, Higgins, Mrs. McCoy, Minuse, Morris, Reinis, Rochlin, Savitzky, Van Noten, Wray—16; Visitors: Ruth M. (Mrs. Phillip) Rochlin.

By courtesy of *Bernard D. Harmer* and *H. R. Harmer, Inc.* the Chapter was privileged to view almost a third of the *Robert P. Hackett Collection of U. S. Proofs and Essays*, which was sold at auction February 6-9, 1956. The lots were selected and exhibited with a commentary by *Dr. Clarence W. Brazer*.

Although it is not possible to describe here all of the material which was shown, we can at least mention some of the highlights. These included die essays of the Albany, New York, and Providence Postmasters' Stamps; 1847 die and plate proofs on different papers and from the different printings; and essays and proofs of the 1861 and 1867 issues. Of special interest were the numerous National Bank Note Company essays and proofs of the 1869 and 1870 issues and the die essays and proofs of the 1893 Columbian Exposition Issue.

All present were fascinated by the exhibition and many of the members were observed writing furiously in their catalogues as the different lots were reached. At the conclusion, the Chapter members expressed their collective appreciation to the *Harmer* organization and to *Dr. Brazer* and *Messrs. Gros* and *Rochlin* for having made this superb meeting possible.

Meeting of February 8, 1956. Members present: Altmann, Blanchard, Brazer, Mrs. Brazer, Brooks, Finkelburg, Gros, Lederer, Minuse, Reinis, Rochlin, Wray—12.

Through the courtesy of *John A. Fox*, the proofs and bank notes portion of the *A. E. Guenther Collection of the U. S. 1847 Issue*, which was sold at auction February 29th, was exhibited. The bank notes featuring the vignettes on the stamps were shown by *Dr. Julian Blanchard* and included notes issued by *The State Bank at New Brunswick* (\$5), *The Bank of Manchester* (\$2 and \$3), *The Mississippi & Alabama Railroad Company* (\$20), *The Peoples Bank of Paterson* (\$6), and others.

The proofs were described by *Dr. Clarence W. Brazer*. These included the die proofs with cross hatching and with the cross hatching eliminated by printing through a mat; these were shown in various colors on differently colored papers. Also displayed were plate proofs including the Atlanta Trial Colors.

The members present displayed considerable interest in the exhibited lots and expressed their appreciation to *Mr. Fox* for lending the material, to *Drs. Blanchard* and *Brazer* for displaying it, and to *Messrs. Gros* and *Rochlin*, who arranged for its delivery.

Dr. Blanchard then displayed his own collection of "U. S. Presidents on Stamps and Paper Money," which won the *Grand Award* at the 1954 exhibit of the *Bell Laboratories Stamp Club*. The collection ties in presidential portraits on bank notes with, wherever possible, the same or similar vignettes on stamps. Included are all the presidents from Washington to McKinley, except Pierce, Hayes, and Arthur. (The only other president whose portrait appears on a U. S. note is President Woodrow Wilson on the little-known \$100,000 Federal Reserve Note.)

Meeting of March 14, 1956. Members present: Altmann, Blanchard, Brazer, Finkelburg, Gates, Gros, Lederer, Minuse, Reinis, Rochlin—10; Visitors: Mrs. Ehrenberg, Mr. Sol Glass, Mr. Victor I. Petrov—3.

Dr. Blanchard began the evening by exhibiting a large number of new acquisitions to his collection of die proofs with matching bank note vignettes. He then showed a collection of birds, including eagles, chickens, etc., and dragons; these, too, consisting of die proofs with matching or near-matching bank note vignettes.

Dr. Brazer concluded by showing a selection of recently purchased U. S. Revenue Essays and Proofs.

Arrangements were made for manning the Essay-Proof Society booth during FIPEX. All Society members are urged to visit the Society's booth when at the show.

Secretary's Report

By ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

No.	
867	Reinis, Joseph G., 50 Court St., Brooklyn 26, N. Y. (U. S.)
868	Reishsman, Jules, 64 Wellington Street West, Toronto 1, Ontario, Canada. (France 1849-1875.)
869	Sindic, Jules K., Cedar Swamp Road, R. F. D., Glen Head, N. Y. (Abraham Lincoln's Portraits on U. S. obligations, currency, stamps, etc.)
870	Oster, Harold F., 33 Kinloch Ave., Troy, N. Y. (U. S. 1869 and 1902-03 issues.)
871	Dube, Herbert, 200 Bay Street, Toronto, Ontario, Canada. (Austria; Czechslovakia; France.)
872	Werner, Louis S., 100 Bennett Ave., New York 33, N. Y. (No specialty stated.)
873	Law, James, 63 Marmot St., Toronto 7, Ontario, Canada. (Canada 1868-97; Cayman Islands.)

Applications Received

874	Criswell, Grover C., Jr., Pass-A-Grille Beach, Florida. (Coin Dealer—Confederate Specialist.) By J. Blanchard.
875	Ruder, Lucius S., 1102 Palmview Ave, Belleair, Clearwater, Florida. (Proof Sheets, Obsolete Currency.) By R. D. Kenney.
876	Clemenson, Miss Louise, 30 Monroe St., AI-2, New York 2, N. Y. (Reunion; France and Colonies.) By E. M. Faulstitch.
877	Norbeck, John L., 5828 Halifax Avenue South, Minneapolis 24, Minnesota. (Hawaii; Canada; U. S. Postal History.) By L. G. Brookman.

- 878 Hanus, Mrs. CeDora J., R. D. #1, Berwick, Pennsylvania. (U. S. 19th Century 5c Jeffersons.)
By C. W. Brazier.
- 879 Sutherland, Harry, 155 Forest Hill Road, Toronto 7, Ontario, Canada. (Germany.) By H. Dube.
- 880 Ehrenberg, Mrs. Rae D., 164 West 79th St., New York 24, N. Y. (U. S. Departments.) By
G. B. Wray.
- 881 Boronow, Robert R., 660 St. Catherine Street, West, Montreal, Canada. (Canada.) By R. W.
Lyman.
- 882 Ruemer, John, Jr., 1 West Franklin St., Baltimore 1, Md. (U. S. and Possessions—All Issues.)
By A. H. Higgins.
- 883 Barker, Kenneth H., Box 24, Chugwater, Wyoming. (No specialty stated.) By A. H. Higgins.
- 884 Gates, Edward M., M.D., 224 Riker Bldg., Pontiac, Mich. (No specialty stated.) By H. Gates.

Change of Address

- C-1 Brazier, Clarence W., D.Sc., to Box 70, Flushing 52, N. Y.
- 550 Brazier, Katherine W., to Box 70, Flushing 52, N. Y.
- 756 Embon, Daniel G., to 4 Noyes Ave., Waterville, Maine.
- 154 Gates, Henry, to 189-04 - 64th Ave., Fresh Meadows 65, N. Y.
- 566 Harmer, Bernard D., to 6 West 48th St., New York 36, N. Y.
- 789 Lyman, Robert W., to 100 Memorial Drive, Cambridge 42, Mass.
- 438 Mandos, Joseph, to 32 East Providence Road, Aldan, Delaware County, Pennsylvania.
- 744 Rochlin, Phillip, to 9 Thomas St., Clifton, N. J.
- 780 Stevens, Theodore A., to 5846 Olentangy Blvd., Worthington, Ohio.
- 830 Varian, Robert A., M.D., to 401 S. 12th, Muskogee, Oklahoma.

Resignations

- 255 Lange, William C.

Deceased

- C-16 Hennan, Clarence, M.D.
- 738 Lee, Dr. Robert C. H.
- C-79 H Clark, Hugh M.

Dropped for Non-Payment of Dues

- 798 Billens, William F.
- 758 Check, Francis J.
- 751 Fichter, Herb
- 809 Johnson, Alden Carl
- 730 Mac Nair, James Duncan

Enumeration of Membership

Number Reported in JOURNAL No. 49	415
Gains	7
Losses	9
Net Membership reported in this JOURNAL No. 50	413
Non-Member subscribers to the JOURNAL	7

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16.7.55

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R. B., Genoa, Italy.

11.10.55

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G. E. B. W., Sheffield.

8.12.55

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Dr. A. H., Ind., U. S. A.

9.12.55

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R. M. L., Ontario, Canada

19.12.55

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J. J. K., Wis., U. S. A.

13.1.56

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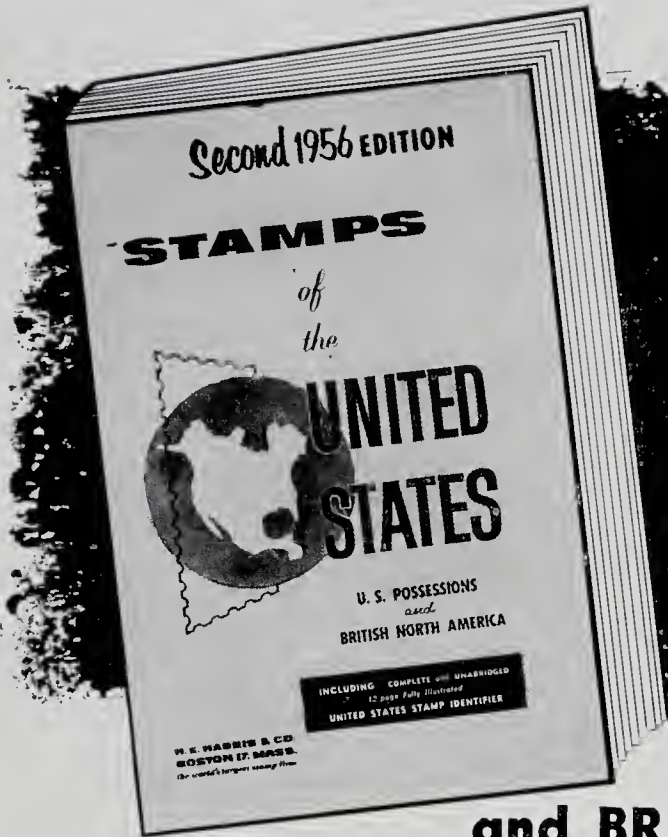
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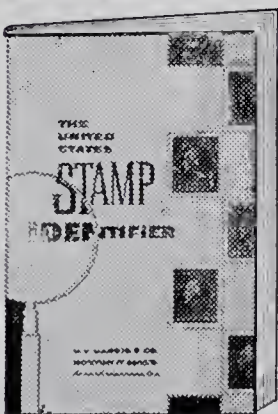
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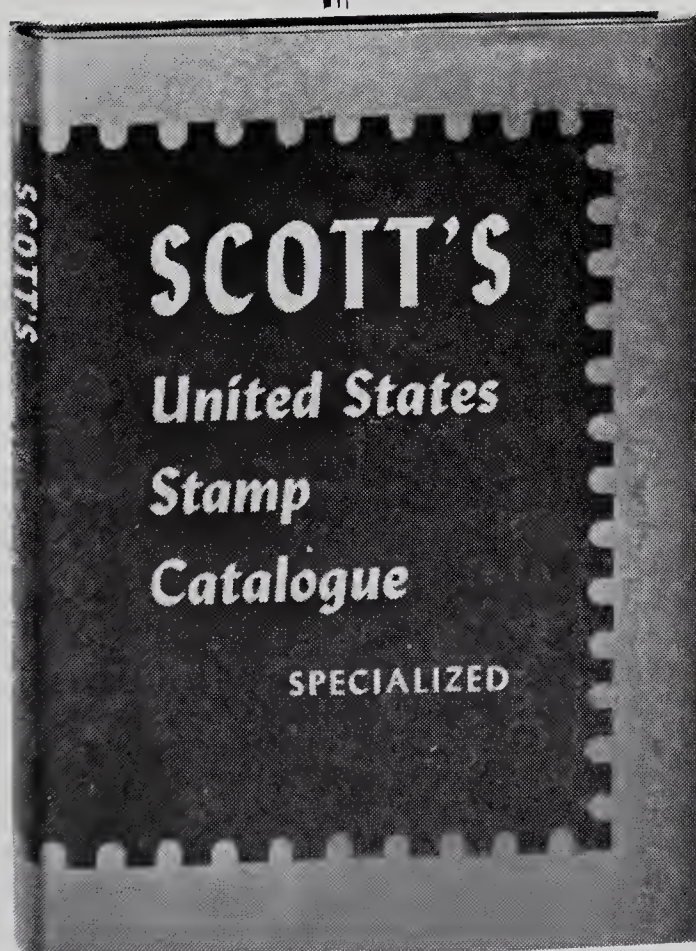
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